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MOST SUBTLE OF CHOPIN INTERPRETERS

Chopin, frère du gouffre, amant des nuits tragiques

MAURICE ROLLINAT

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F. Chopin

FROM THE PORTRAIT BY ARY SCHEFFER

THE GREATER CHOPIN

WHEN you say "Chopin" it means, even for the man in the street, piano music—as Paganini suggests the violin, Patti the voice, Wagner, opera. For the average man does not discriminate; he knows not the subtle Chopin nor the Wagnerian music drama; the D flat Valse and Lohengrin usually sum up his memories. But one fact is indisputable, Chopin is among the immortals, and he is, it may be frankly confessed, admired for his less admirable music. Richard Wagner, who did not hesitate to appropriate many of Chopin's harmonic discoveries,—resembling in this procedure Shakespeare, Raphael and Handel,—spoke disparagingly of the *salon* music. It is true that in the artificial atmosphere of fashionable Paris Chopin's genius was sometimes obscured. He, too, had to live and write for money. All great men when poor have had to bend their stubborn knees before daily necessity. If their genius succumbs, then it is of weak stuff. Now Chopin dearly loved a duchess. He played better when before a parterre of aristocrats. It was his idiosyncrasy. He never wrote trashy or vulgar music; at their worst his dances and fantasias are graceful, clever and bewitching, revealing the composer of genius in an overdressed mood.

But it is of the other Chopin I would speak, the Greater Chopin, the Chopin of the F sharp minor Polonaise, the F minor Ballade, the E flat minor Scherzo, the Fantaisie in F minor. In a previous volume of this series—*Forty Piano Compositions by Frédéric Chopin*—one may find his more popular Nocturnes, Studies, Preludes, Mazurkas, Valses, Scherzo and Ballade. The aim of the present collection is wider. It embraces twenty-eight of the Pole's works which the editor believes to represent him at his supremest. For that reason this volume is entitled *The Greater Chopin*, not because the other Chopin is to be held in less esteem, but simply because the quality of music which follows is of more pith and weight—is, in a word, the greatest of Chopin.

We recommend the student desirous of learning the principal points in Chopin's career to read the introduction to the above-mentioned edition, as we intend devoting our attention entirely to the compositions included in this volume. However, some facts in the pianist-composer's life will not suffer by recapitulation. Frédéric François Chopin was born March 1, 1809, at Zelazowa Wola, a little town about six miles from Warsaw. He died at Paris October 17, 1849. Elsewhere[1] I have noted the spiritual resemblance between Chopin and Poe,—a resemblance curiously increased by the similarity of their years of birth and death: Poe was also born in 1809 and died in 1849, ten days earlier than Chopin. Since the monumental biography of Chopin by Frederick Niecks, certain writers have disputed the birth year, giving 1810 as the true date. But Niecks disposed in advance of this criticism, though the innovators have had their way in Warsaw. The one insurmountable bit of evidence is the watch given by Catalani to the little Chopin. This celebrated Italian prima donna admired the wonder child, and had his name, his birthday and the name of the donor engraved in the watch. This date was 1810. And the mistake has given us the cue to the real year, for Chopin's friends and relatives protested at the time against the error; later, when Fétis, misled by the watch story, printed 1810 as Frédéric's birth year there were more complaints. Niecks has sifted all the evidence and adheres to the earlier date. In conclusion, M. Georges Mathias, a pupil of Chopin, told me over twenty-five years ago that Chopin was forty years of age at his death.

Chopin betrayed such an unmistakable vocation for music, especially for piano playing, that

[1] *See essay in "Mezzotints in Modern Music" on "The Greater Chopin."*

his parents accepted the omens and gave him an excellent musical education. His father was a French *émigré* from Nancy, though doubtless of Polish origin. (In Poland the name was spelled Szopen.) Frédéric's mother was pure Polish, Justina Krzyzanowska. To her, Frédéric owed his love for his country—in his case a veritable patriotic passion—and an extreme sensibility of temperament. The feminine predominated in his nature; he was shy, impressionable, umbrageous, quick to take offence, slightly peevish, sarcastic and sulky at times, very religious, very poetic—the *aura* of a certain type of genius. Shelley, Keats, Heine, Poe and a few other rare spirits would have welcomed the slender, sensitive young Pole as a brother. Heine did salute him fraternally, and the pages he has left us in which the name of Chopin occur are most fragrant and poetic.

With Joseph Elsner, Frédéric studied piano and composition; Zwyny gave him some piano lessons, but Elsner was his true teacher. He was thoroughly grounded in the classics, Bach particularly. He never had a sounder teacher than Elsner. Kalkbrenner, to whom he applied years later in Paris, pompously advised him to devote himself for a term under his tuition. Chopin did not like the idea, and after consulting Elsner refused the older pianist's offer. It was a good thing for him, as Kalkbrenner might have ruined the young Pole's originality; and that originality must have amazed Paris. Chopin's playing was delicate, brilliant, charming, severe in classic music, free, with a certain restrained freedom, in his own music. Those who have pictured him as either an effeminate player or one of those wild-eyed rhapsodic ramblers of the keyboard are far astray. Notwithstanding his daring innovations in technique, harmony, style, Chopin was of classic bent, inasmuch as he prized order, balance, chastity of tone and purity of delivery above all else. He employed the *tempo rubato*, but it was never like the reeling of a drunken man. Meyerbeer objected to his *rubato*, declaring that he could n't understand it; but Liszt appreciated it and defined it more clearly than Chopin—who was not a man of controversy, or, indeed, a very intellectual one. The chromatic modulations, the use of chords in extension, the poignant emotional curve to the melody, stamp him as an original composer. Yet his musical descent is not difficult to trace, puzzling as it was to his contemporaries. The personal equation counted so largely when he was living that his classic ancestry was obscured by the dazzling freshness of his discoveries. He is a descendant of Bach, yet his polyphony is not Bachian. You only feel that his densely woven web of composition is the issue of a profound Bach student. (He played the fugues daily, transposing them at will.) Oddly enough Bach shows strongest in several of the mazurkas. The influence of Hummel was, as far as piano style went, very great upon Chopin. When a youth he had heard the "greatest pianist in the world," and his pellucid technique, amiable *bravoura* and genuine musical qualities appealed to Frédéric. The Chopin figuration, while advancing leagues beyond Hummel, may be found in the concertos and fantaisies of the Weimar master. The lushness of ornamentation, the polished periods and glitter, are derived from Hummel. But Hummel was only a great talent; a great genius was Chopin, and Poland his real inspiration. His Opus 2, overpraised by Schumann, was a treasure-trove among the empty virtuoso pieces of the day. Chopin's inability to write in strict form has been held against him as a crime by academic gentlemen who did not and will not see that for some temperaments the sonata form is deadly. Shelley could not write an epic, being a lyric genius; Chopin's three sonatas —let us say two, for the first is a scholastic exercise—are not strict formally, and though there is no reason to believe that if they had been they would have been poorer, they are in all truth so beautiful that it is a hard-hearted pedant who cavils at their lack of organic unity. The first theme of the opening movement in the B flat minor Sonata does not return in the recapitulation—only the song theme is repeated. Well! we have heard moanings over this crime and cannot en-

dure them. Chopin should have called his sonatas "Suites," and then the purists might not have gnashed the teeth of scorn. Dr. Niecks defined the four movements of a Chopin sonata as being "affiliated, not cognate." The Funeral March is a bad blur after the magnificent two movements that precede it, and the Finale Presto is hardly a fitting close to such a sombre palace of tone.

Yet what classic contours are there to be found in these sonatas, in any of Chopin, if compared to Schumann—who quite shattered musical syntax in his romantic compositions—or to the moderns. The balance, harmony, dignity, the sense of the architectonic, in Chopin, place him, formally speaking, among the men of line and structure; his color sense and passion are the insignia of his originality. They put him in the van of the Romantic movement. An English critic holds that Chopin was a phrase-maker of charm, but not a creative power—that is, not the fashioner of larger forms. True, Chopin did not feel equal to the task of manufacturing mechanical sonatas and sonatinas, but to speak condescendingly of the man who wrote the Ballades, Scherzi, and the Fantaisie in F minor is mere academic piffle. The French Phalanx of 1830, Corot, Rousseau,—the strongest of the group,—Millet, Diaz, Daubigny, Dupré, were told by the musty critics that they could n't draw. But they painted masterpieces. Wagner could n't write a symphony; but he composed *Tristan und Isolde*. The deadliest sin in criticism is to confound intellectual substances,—to say of Chopin, deprecatingly, that his counterpoint was not equal to Beethoven's. Chopin is Chopin, and Beethoven is Beethoven. The world of music has not caught up to either one of them thus far. And while the sonata form is an ideal form, thoroughly well suited to Beethoven and Brahms (who filled it with a new content), it was not for such rare music as Chopin brewed. He has a symmetrical sense; in his maddest flights you feel the guiding, shaping hand (Hadow speaks of his acoustic parallelism), but there must be room for license; he must turn about freely in his bars; above all there must be emotional variety—his soul must thunder, sing, sorrow, despair, revolt, within a few pages. Chopin invented the Ballade—wonderfully elastic form. Beethoven and Mendelssohn wrote Scherzi before Chopin; yet they were not the Chopin Scherzi, either in formal scope or musical meanings. Beethoven tramped about lustily in his symphonic Scherzi; Mendelssohn glided like a swallow in his delightful pieces of the name—is n't Mendelssohn the true Mendelssohn in his Scherzi? Chopin, who wrote six Scherzi, poured into the mould his very soul; they are the key to his soul. Two of them are graceful; four are the quintessence of tragedy. His four Ballades are like dramas. The curtain arises during the first few bars and we follow, breathlessly, the narrative of the chief actor-themes. And what a supple, everchanging, stirring, impassioned narrative it is! The climax is always startling and is the legitimate summit of the play. How artfully Chopin creates suspense, how he contrives in advance every pulse beat! Passion is never torn to tatters; a great poet manipulates the music, a great poet speaks in the accents of truth and emotion.

No Valses or Mazurkas are included in this collection; they are liberally dealt with in the initial Chopin volume. But the smaller forms are not neglected; the aim is to represent Chopin in all his bewildering variety of mood, style and thought. The Preludes, Studies, Ballades, Polonaises, Scherzi, Nocturnes, one Impromptu, the Barcarolle, and several excerpts from the Sonatas, concluding with the F minor Fantaisie, is surely an assemblage of his versatile genius that warrants the title of "The Greater Chopin." As for his triumphs and sufferings in Paris, his loves and disillusionments, his death and apotheosis, all these things may be found discussed at length in the Niecks biography, in Karasowski's study, and in the analytical work, *Chopin: the Man and his Music*, by the present writer.

II

We have spoken of the Ballades as possessing a narrative tone. This is literally so; they tell a

story, which we may guess at, but not divulge—why should these secrets of tone be transposed to language? Chopin gives us a clue in Mickiewicz, the Polish poet whose verse was such a consolation to the self-exiled composer. We are assured that the key to the Ballades is to be found in Mickiewicz's Lithuanian poems. They are translated into French and German; but we confess that the best clue to Chopin is Chopin. Doubtless he was set on fire by these poetic and patriotic outpourings of Mickiewicz,—a musician must have some human point of departure. In Chopin's case it was usually an exalted sentiment; in Offenbach's, to give an extreme instance, it was a cynical idea. There is moving drama in the Ballades. Dolorous, plangent, intoxicating, warlike, are the quickly shifting mood-pictures. Consider the variety in tonalities, as well as finger patterns. And they lie so admirably for the normal hand. We hope that our readers are sufficiently advanced in finger and wrist facility to attack these selected pieces. The cultivation of the fingers and forearm should be supplemented by careful development of the upper arm. In the triceps is the muscular reservoir of modern piano-playing; it is the source of the sonorous tone of Liszt, Tausig, Rubinstein, Rosenthal, Joseffy. What distinguishes the later school of piano artists from the older style is the liberal employment of the upper arm in the formation of a vigorous, elastic, rich tone. Chopin, a weak man physically, nevertheless knew this secret of the muscles. He was very supple; his playing had a relaxed ease and breadth—considering that his tone was not large—which puzzled his rivals. Thalberg and Moscheles admitted the beauty of Chopin's tonal gradations; his *fortissimo* was not even a healthy man's *forte*, and he so filed away his *pianissimo* that a fair *forte* sounded large by comparison: and to play Chopin—study Chopin. In his Preludes and Studies will be found every figure, every device, that he uses in his pieces.

The F major-A minor Ballade is, I confess, my favorite, though the fourth in F minor makes a close second. Schumann, to whom it is dedicated, thought it slightly inferior to the first. This judgment let us set down to Schumann's modesty; if he had praised it too warmly he would have been suspected of favoritism because of the dedication. The second Ballade is not so "genial" as its predecessor; but it is more original. The formal scheme is slightly eccentric. Study the work closely and its logic is insurmountable. Emotionally we are whirled from the naïve land of folk melody to a tormented and Stygian territory, where, buffeted by demons, allured by water nymphs,—Mickiewicz's *Lake of the Mermaids*,—the unfortunate and harassed soul is finally swept away in an infernal chase. Technically the work demands a luscious touch and wrists of steel. Seldom played, this Ballade is none the less a masterpiece. The one in F minor demands a more finished style, a more harmonious handling. Like the Barcarolle it is an extended Nocturne, with more dramatic mutations than the Nocturnes usually display. It was Karl Tausig's beloved, and we catch more than a glimpse of his methods of interpretation when played by Rafael Joseffy. For noble melodic design and poetic efflorescence this Ballade has no equal—always setting aside the Barcarolle. It needs a long-sustained breath to sing it on the keys and yet escape monotony of tone color. Its languorous measures should not degenerate into insipid sentimentality. You can never play Chopin beautifully enough, but you must never play Chopin sentimentally. That is the unpardonable aesthetic offence. The action of the play quickens with the entrance of the scales in the left hand; from there on you are wind-swept to the heights, and after the ominous suspension, the *sostenuto*, comes chaos. The F minor Ballade sums up the other three in ideas, figuration, even in atmosphere, though so deftly used are the permutations and combinations that the composition is as new.

Chopin's most drastic Polonaise is the one in F sharp minor. It is overwhelming. Liszt pronounced it pathologic,—an extraordinary criticism on the part of such a clairvoyant thinker. It is not diseased,—whatever that may mean in

music,—though it has a morbid flavor at times; but the work is cast in such a large mould, planned so broadly, that it does not harbor anything petty. Its massive grandeur, the swing of its phrases, the *power*, thrilling and dramatic, set it apart in the Chopin repertoire. The Mazourka which follows that enigmatic section—like the roll of the drum we seem to hear in Rembrandt's "Night Watch"—is flowerlike, the flower that peeks over an abyss. As for the A flat Polonaise, the Eroica, one can only say that it is always taken at too swift a gait for its majestic measures. It is the popular Polonaise, though not the equal in rugged nobility to the one in F sharp minor. But brilliancy always counts.

The Preludes and Studies are the very foundation of the Chopin school. And nothing further from the academic may be well imagined than these tiny epigrammatic, stormy, and lovely pages. Some one has said that when the portals of the twenty-first century have been achieved, and the past three centuries are surveyed from this new vantage, there will be no piano music surviving except the Bach Preludes and Fugues, the Beethoven Sonatas and the Chopin Studies. Certainly Chopin touched high issues in these compositions. Restricted as is his canvas he can embroider upon it a lyric sigh or a hurricane. He never afterward displayed such invention—one is tempted to say that his larger compositions are but amplifications of these sketches. Sketches? Yes, but those of a master. The grouping in this present instance is not arbitrary: the main idea has been to avoid the obvious and too often played Preludes and Studies. Variety in key, feeling, idea, has been sought for. There are harmonies in the F sharp minor Prelude that are as modern as to-morrow. What is more exciting than the one in B flat minor, a boiling cascade! And the F major Prelude, with its mystifying E flat at the close—an inspiration or a miraculous misprint. The D minor booms like a savage sea. The Studies are each one a masterpiece. As there are few octave studies in Chopin, we include that brilliant one in B minor. Its middle section is lovely. No need to praise the splendor of the one in A minor or the foaming C minor Study, Op. 25, No. 12. Von Bülow said that the *Winter Wind*, Op. 25, No. 11, was Chopin's summit. Lyric and epical, the eight studies selected fairly represent Chopin at every point.

The Nocturnes speak for themselves. Some critics place the one in C sharp minor at the head of the list. It is tragically effective. There is much to be said for the dramatic C minor Nocturne and the simple noble style of the Nocturne in E major.

Three Scherzi have been chosen. The B minor Scherzo is of the essence of revolt, fire, pessimism, disenchantment, yet it shows some beautiful music in the song section. The C sharp minor Scherzo is compact of defiance and wrong. How contradictory is that chorale with its fluting overtones! (The figure is from the A minor Study, Op. 25, No. 11.) The magnificent Scherzo of them all is the one in E flat minor, from the B flat minor Sonata. That fierce crescendo, so difficult to produce within the narrow compass of one bar,—and without it the pregnant opening is pale, meaningless,—seizes upon your imagination with a resistless grip. The fury of the chromatic double notes, chords of the sixth, are bred of a stormy soul. Chopin is less revolutionary in his C minor Study, Op. 10, No. 12. The Trio is like lulling, moonlit, tropical air. How cleverly is managed the return of the Scherzo—in similar fashion such an episode is so handled in the B minor octave study. The battle begins anew; we are transported or shocked according to our temperament. The best Impromptu of Chopin, best because the most poetic, is the one in F sharp. Perhaps it has not the unpremeditated impromptu character of the A flat; but it is more fantastic, more profound, more imaginative. It is extremely difficult to interpret, though it offers no insuperable technical problems. It may not be considered amiss to suggest that the scales at the close are not for display; they are musically eloquent, not mere exercises in limpidity. The refrain is of a haunting beauty. We have placed the B flat minor Presto, from the second Sonata, in its present position because it

seems like a flight of meteors over the soothing measures of the Barcarolle. The Largo, too, from the third B minor Sonata, serves to show of what exquisite lyricism Chopin was the creator.

The most notable description of the Barcarolle, and the manner in which it should be played, was written by de Lenz in his *Piano Virtuosi of our Times*. He had the privilege of hearing the great Tausig analyze the composition bar by bar. It seems to be a definitive conception, yet Rubinstein read the piece in a different style, so does Paderewski; which only proves the universality of Chopin. He is all things to all pianists. We consider that in closing this volume with the Fantaisie we could have chosen no more fitting work. It is a masterpiece; and unlike anything he ever wrote before or after. There is a bigness, an architectural solidity of structure, combined with the most impressive ideas of the composer, that lift this Fantaisie very close to the later Beethoven sonatas, and place it in the same plane with Schumann's Fantasy in C. Comparisons are, in this case, singularly suggestive. All Chopin is in his Fantaisie; Schumann put his whole heart and soul in his Opus 17. It is difficult to choose. Chopin's is the more finished edifice; Schumann is more romantic. Chopin sustains himself at a higher level; Schumann touches the heart. Chopin is the more imaginative; Schumann, intimate. Both are witnesses to beautiful souls.

In conclusion it may be pointed out that the style of performance accorded to the Chopin Fantaisie should be of the loftiest character. The lyric passages must be exalted rather than tender, the general grasp less analytic than synthetic. Details must not count too much. *Enfin*—the Greater Chopin!

James Huneker

January, 1908

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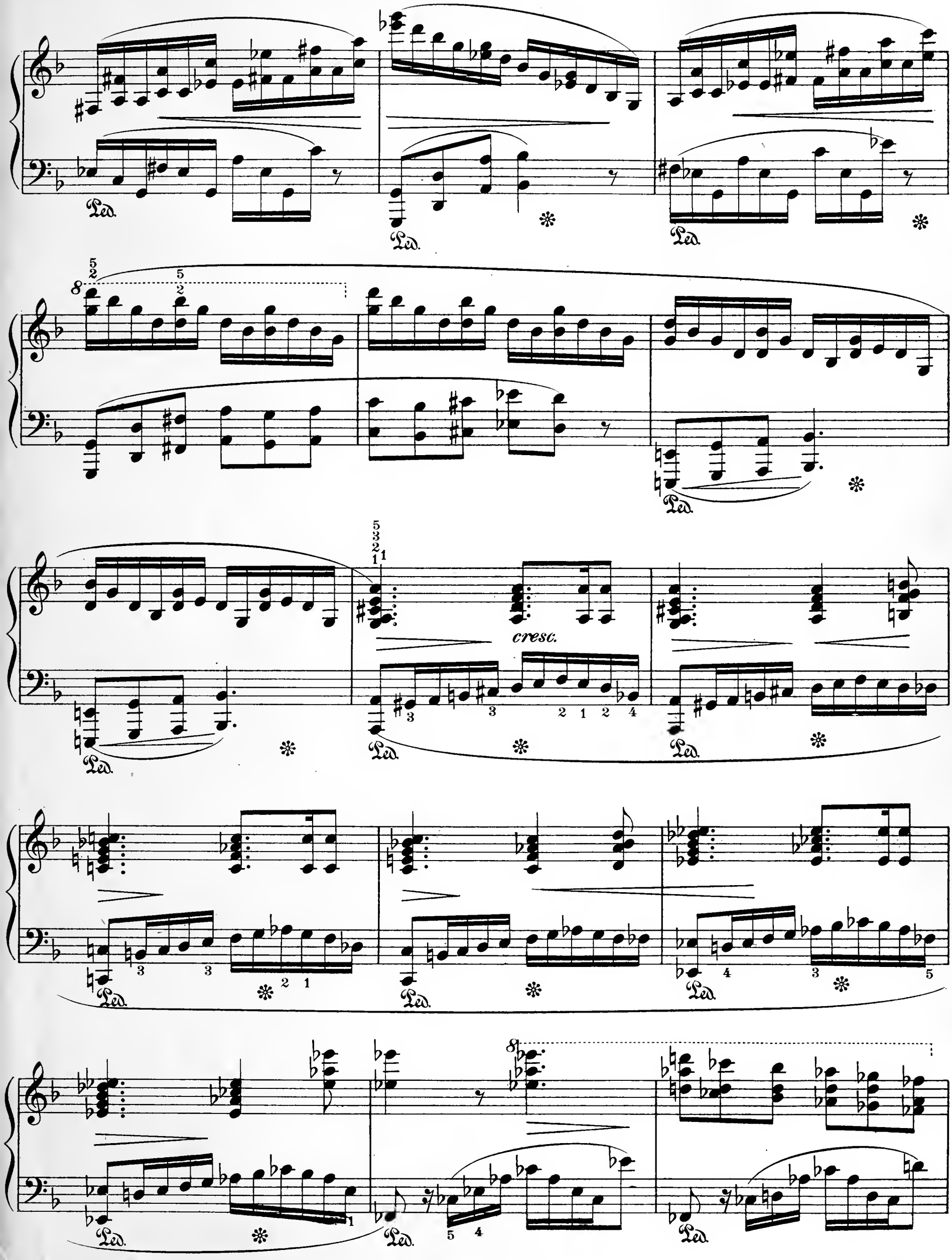
In the recollections, letters and diaries of Moscheles, Hiller, Mendelssohn, Berlioz, Henselt, Schumann, Rubinstein, Georges Mathias, Legouvé, Tarnowski, Grenser and others there may be found numerous references to Chopin.

* * *

The Editor of this compilation has availed himself of the fingering and phrasing in the various Chopin editions of Klindworth, Von Bülow, Mertke, Kullak, Mikuli, Riemann and others, but with such changes, transpositions, modifications and suppressions as he saw fit to make.

THE GREATER CHOPIN


Ped.
cresc.

dim.

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Tempo I

pp

slentando

Ped. ✻

stretto più mosso

cresc.

f

cresc.

ff

riten.

fz

p

Tempo I

stretto più mosso

cresc.

f

ff

accel.

Presto con fuoco

8

Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped. ✻

8

cresc.

Ped. Ped.

4/2

Ped. Ped. Ped. ✻ Ped. Ped. ✻

3/2

Ped. Ped. ✻ Ped. Ped. ✻

ff

Ped. Ped. Ped. Ped. Ped. Ped.

8

8

cresc.

ff

cresc.

Tempo I

fz

pp

à Mme la Baronne de Rothschild

BALLADE IV, in F minor

(Published in February, 1843)

FRÉDÉRIC CHOPIN, Op. 52

Andante con moto (♪ = 144)

PIANO

p

dim. – *riten.* – – –

a tempo

mezza voce

pp *legato*

mezza voce

ten. *cresc.*

f

cresc.

riten.

ff

ten.

leggiero

tr

leggieramente

ritenuto

a tempo

p

dolce

rit.

cresc.

rit.

a tempo

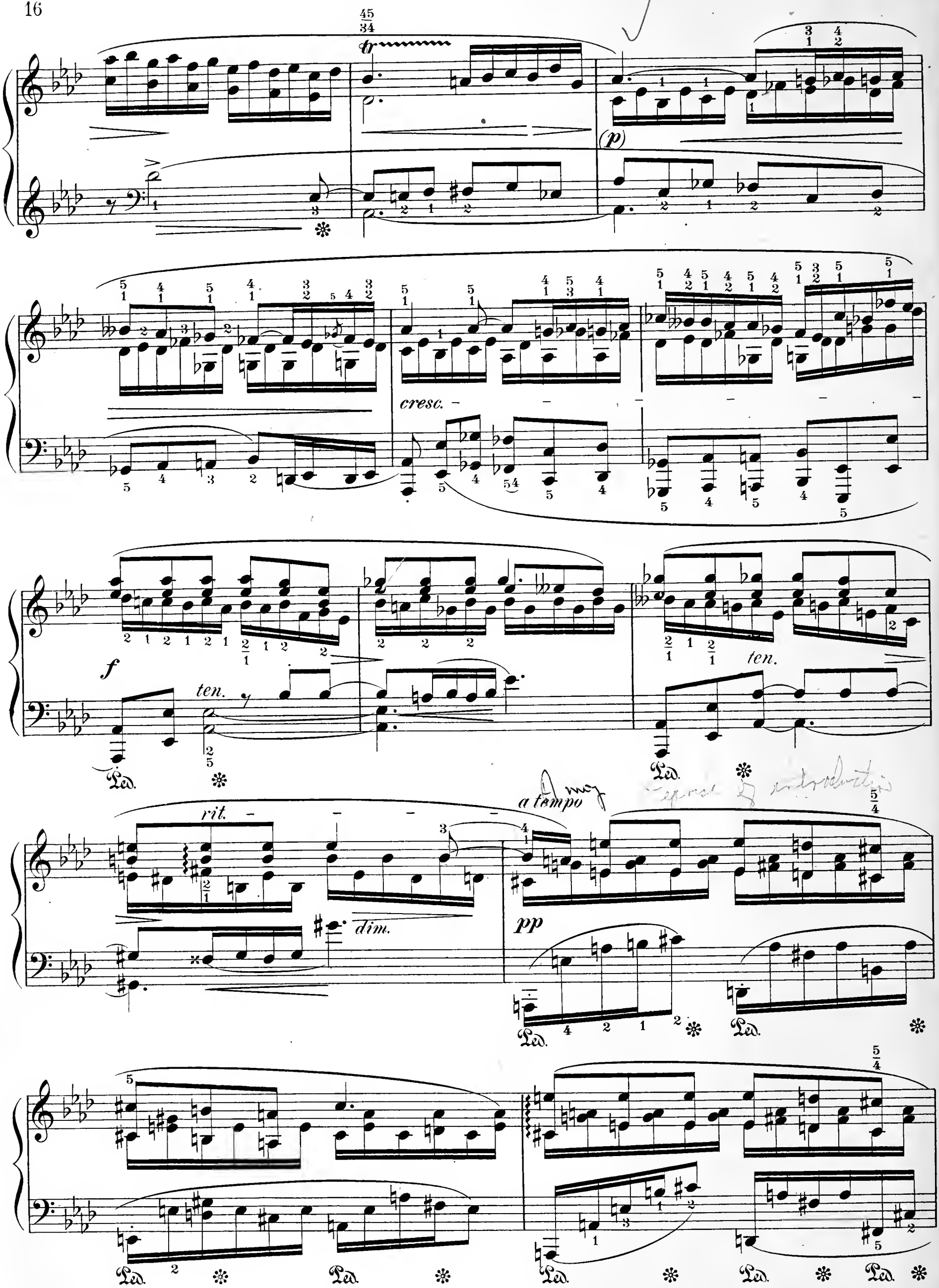
ten.

leggiero

ten.

f

dim.


tr
(p)
cresc.
f
ten.
ten.
rit.
dim.
a tempo
pp
Ped.

smorz.

dolciss.

rall.

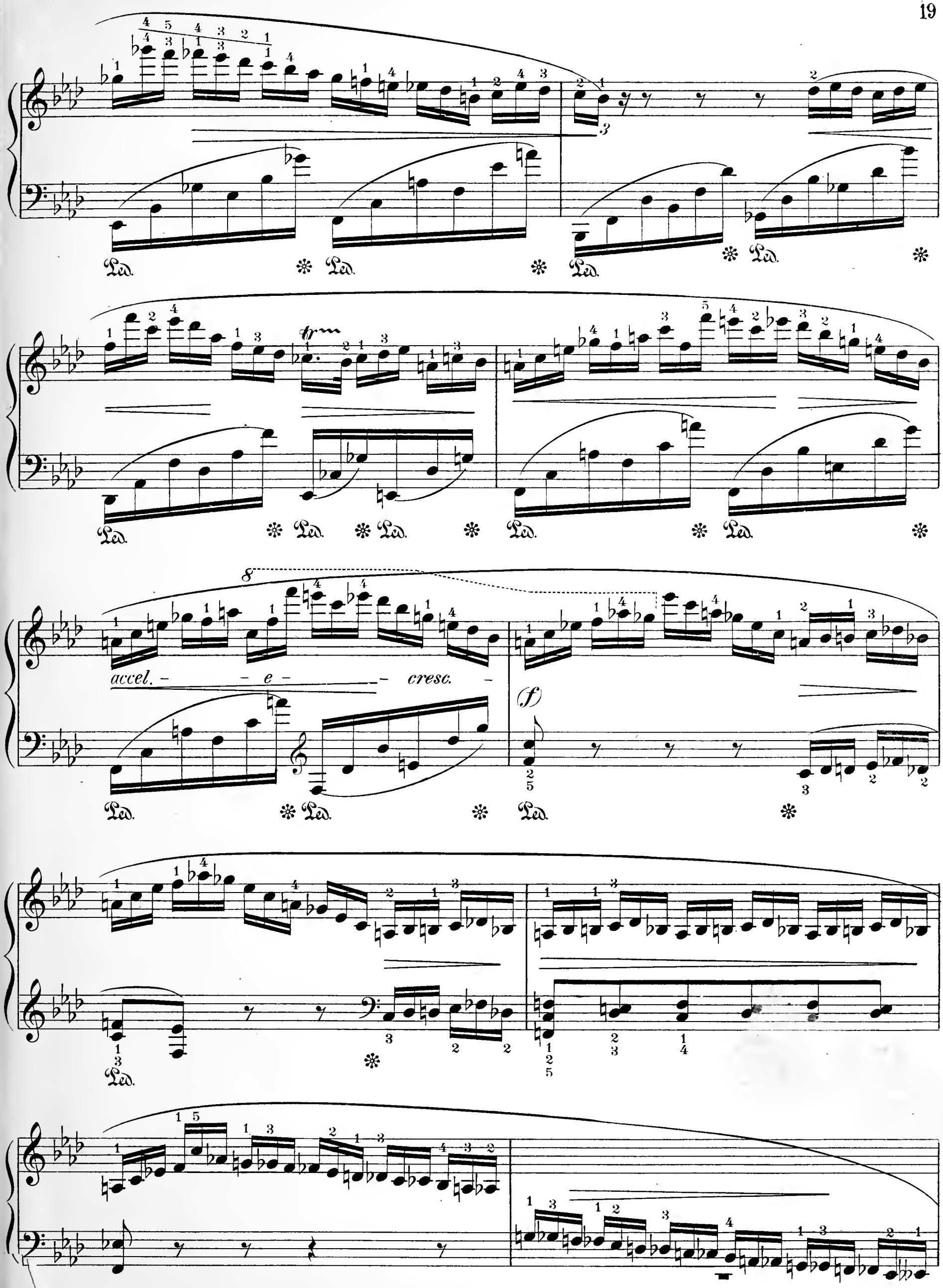
legato

a tempo

p

F

L.H.


accel. - - e - - cresc. -
(f)

a tempo

p leggiero

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

dolce

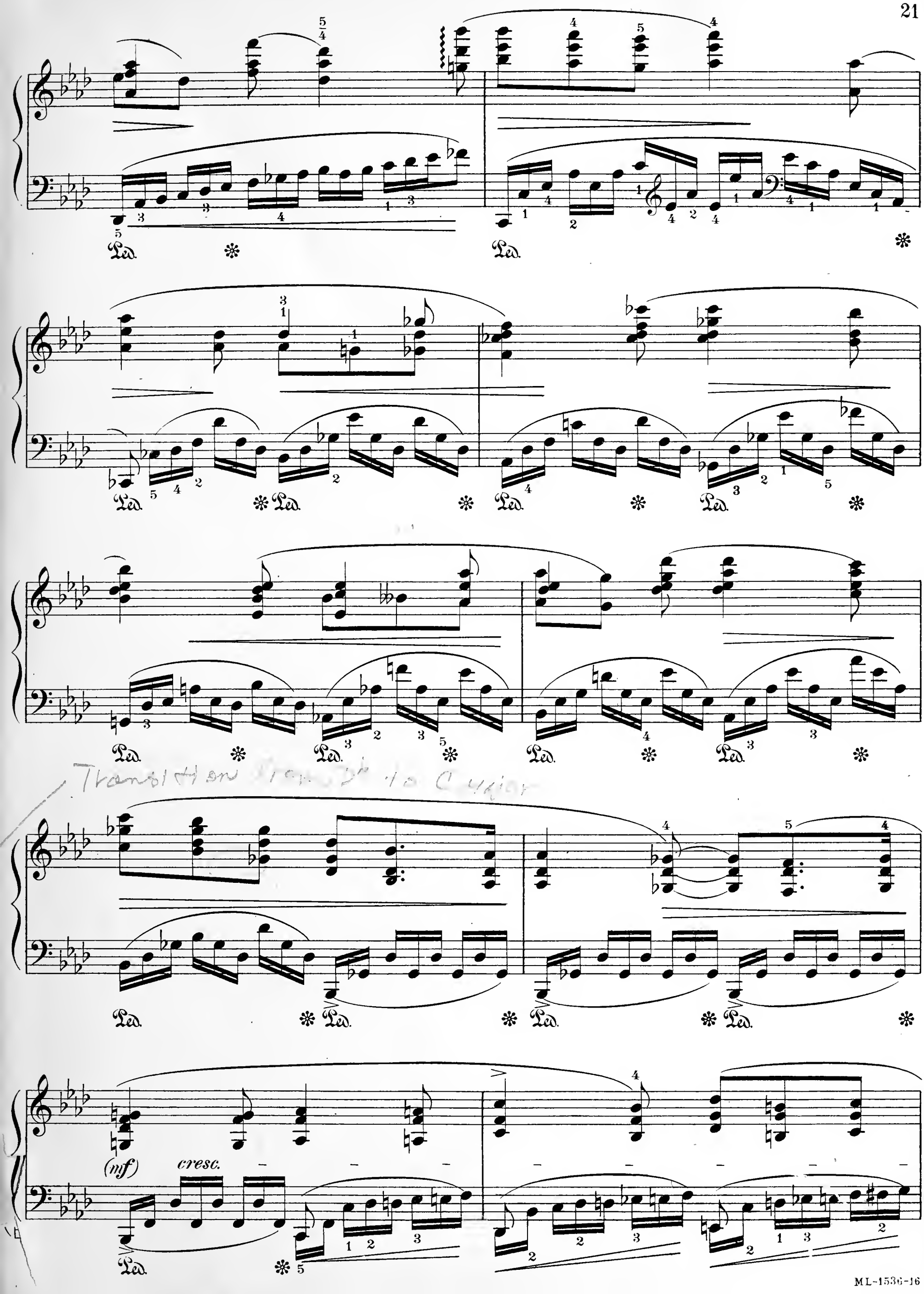
Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

f

fz

Ped. ✻ Ped. ✻


Ped.
(mf)
cresc.

fz cresc.

fz ff

stretto

fff

pp

f

fz

fz

fz

Ped. ✻ Ped. ✻ *marcato* Ped. ✻ *cresc.*

ff

fz

fz *p* *cresc.*

accel. *sin' al fine*

Ped. ✻ Ped. ✻

ff

sfz

à Mme la Princesse Ch. de Beauvau

POLONAISE, in F♯ minor

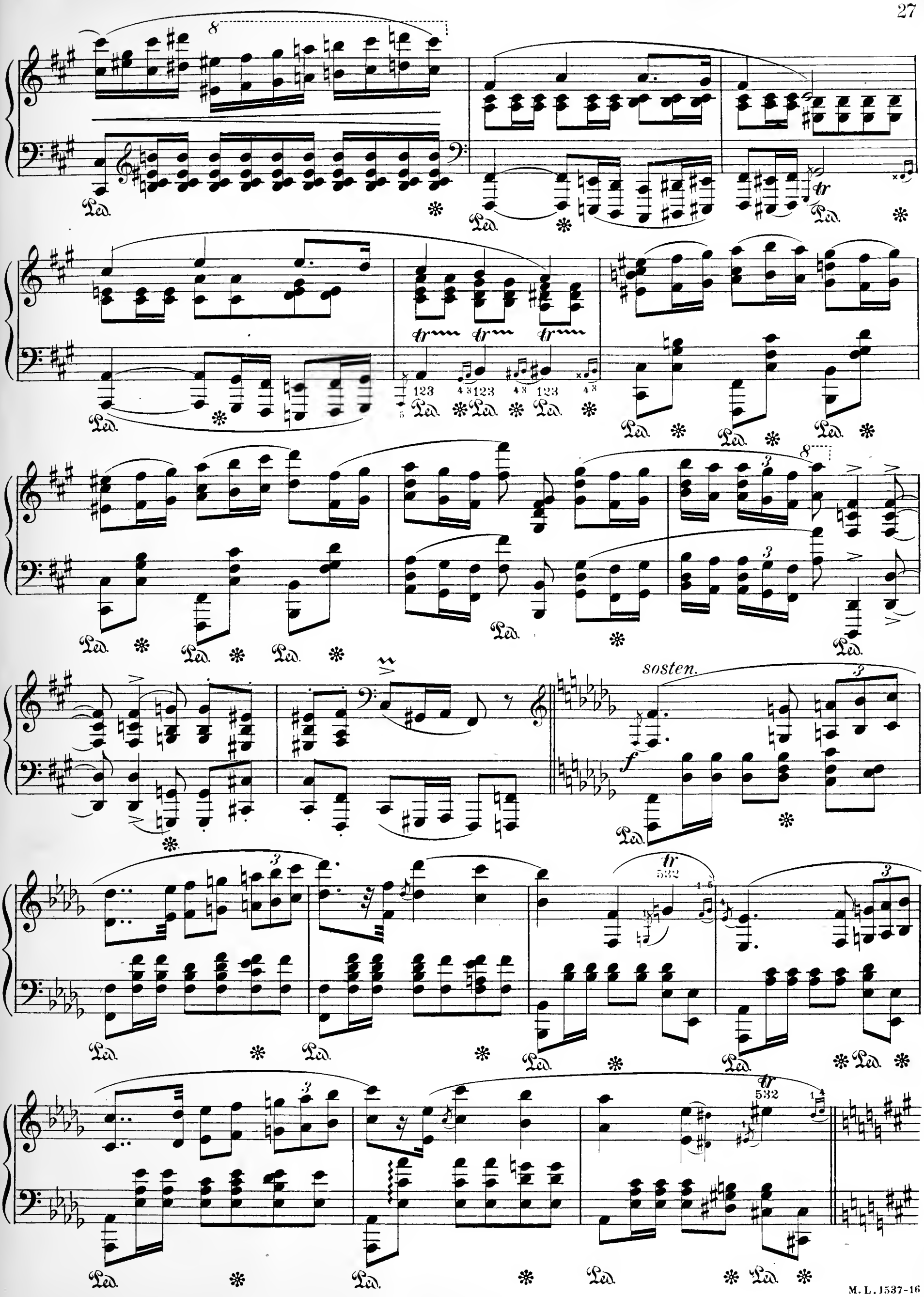
(Published in November, 1841)

FRÉDÉRIC CHOPIN, Op. 44

Allegro moderato

PIANO

p *cresc.* *sempre cresc.* *ff* *f* *tr*


sosten.

8 5 5 tr

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8 4 3 5 5 tr

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

4 1 4 1 3

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ 4 5 4 5 4 5

Ped. ✻

Ped. ✻ Ped. ✻ tr

Ped. ✻

tr tr tr

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f p

Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

poco a poco

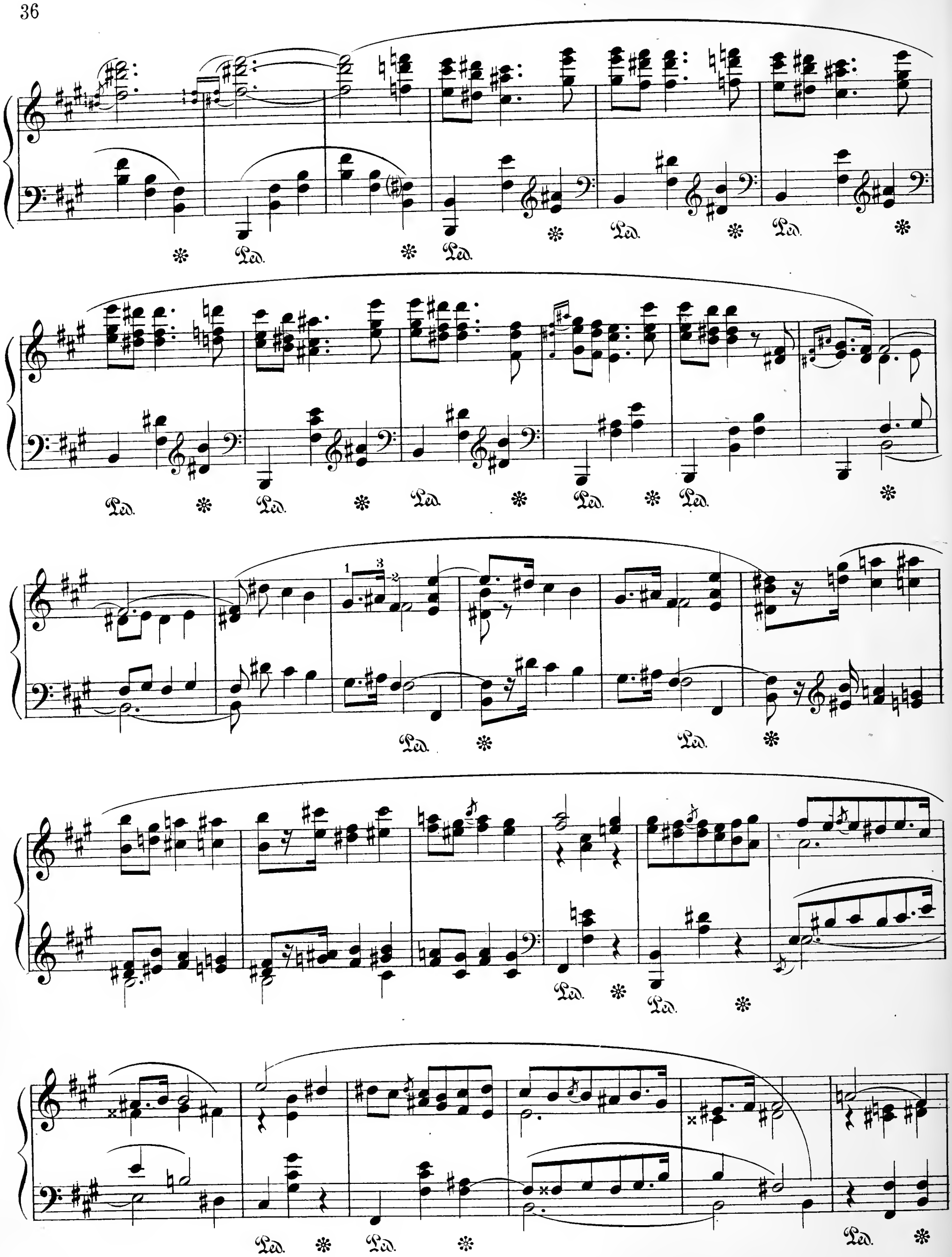
dim.

pp

rall.

Doppio movimento (Tempo di Mazurka)

sotto voce


Ped.
1
3
2

Ped. * Ped. * * Ped. *

Ped. * Ped. *

ff

ff

p

Tempo I *(di Polacca)*

cresc.

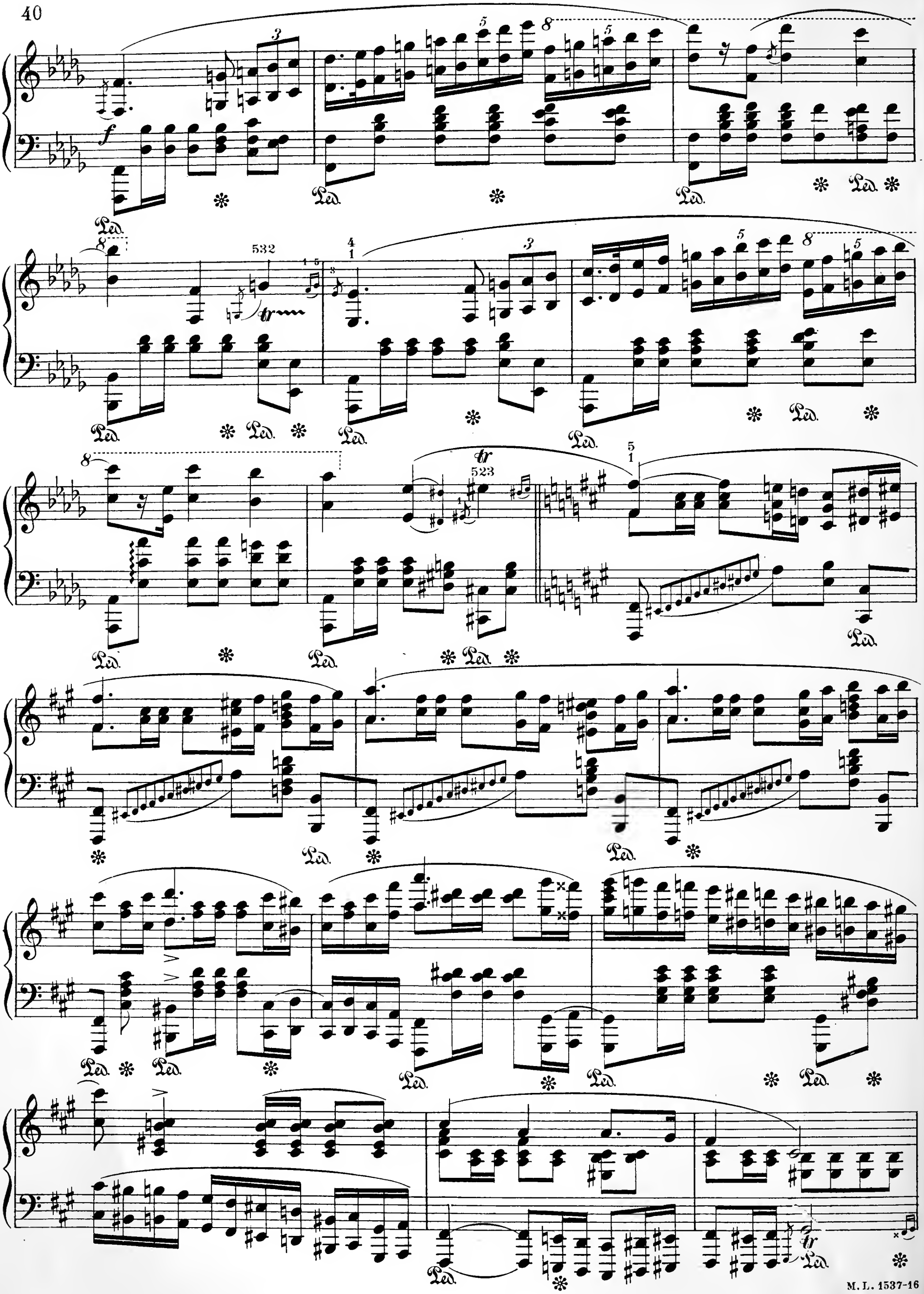
ff

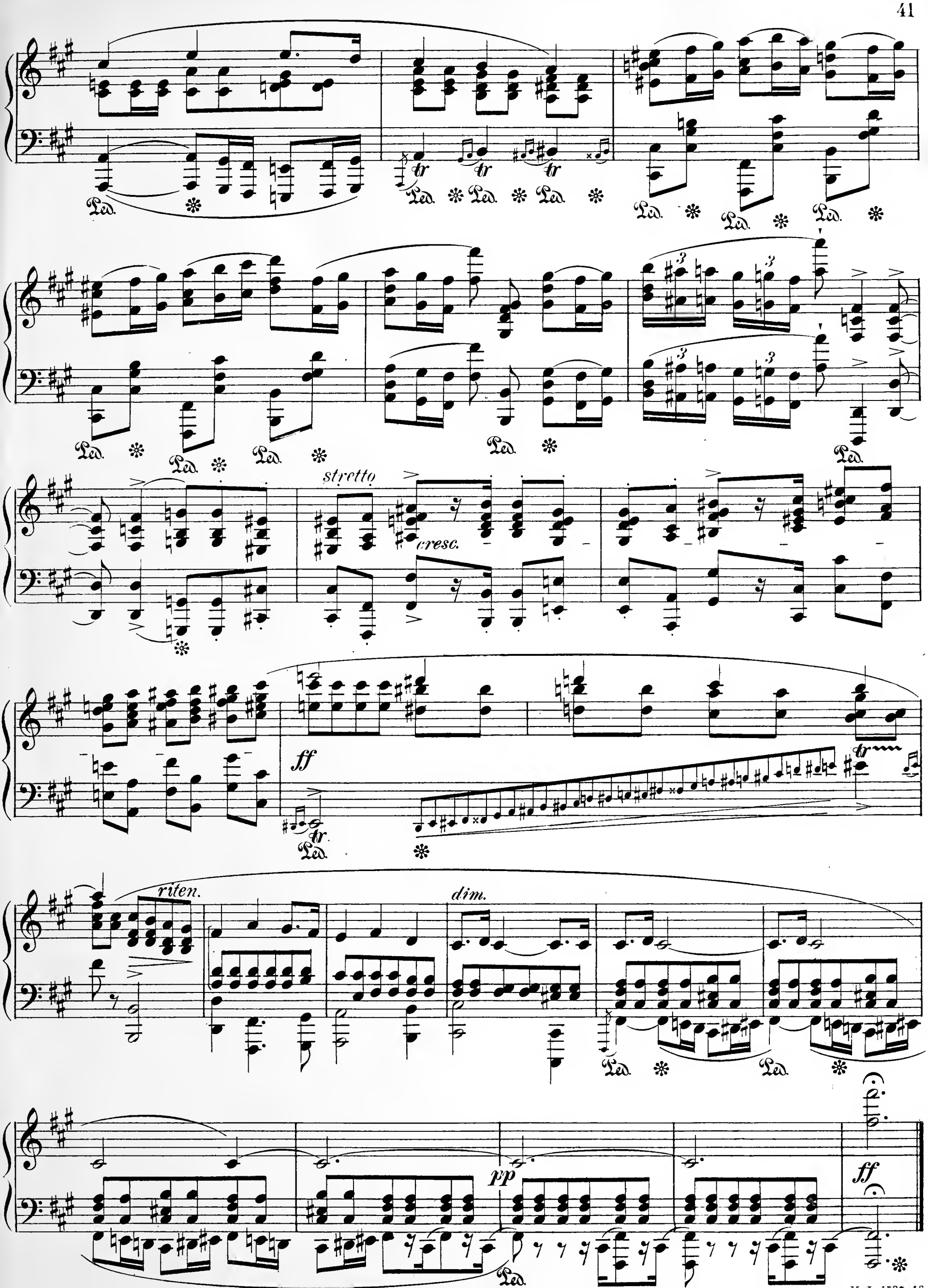
Ped. ✻

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻


f
Ped.
532
523
tr


stretto
cresc.
ff
riten.
dim.
pp
ff

à Mr A. Leo

POLONAISE, in A♭ major

(Published in December, 1843)

FRÉDÉRIC CHOPIN, Op. 53

Maestoso

PIANO

fz *p* *p* *fz* *p* *p* *fz* *p* *cresc.* *f* *più cresc.* *f*

f

f

sempre marcato

più f

ff

tr

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr tr

f

più f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

ff

Ped. * Ped. * Ped. *

fz *mf* *cresc. molto*

ff

8

fz *mf* *cresc.*

lower notes

ff *poco rit.* *sostenuto* *f pesante*

tr tr

cresc.

ff

ff

più f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff

f

Ped. * Ped. * Ped. *

sotto voce

ff pp fz

Ped. *

sempre stacc.

poco a poco cresc.

molto cresc.

sf

pp

sotto voce

sempre stacc.

poco a poco cresc.

f molto cresc.

ff

f

più *f*

f

p *sostenuto*

psf

p

poco cresc.

fzp

sempre dolce

psf

pfz

cresc.

p

pfz

pfz

sfz *sfz*

fz

fz *fz*

McCUNE SCHOOL OF MUSIC & ART

dim. *fz* *smorz.* *pp* *cresc.* *ff* *f* *più f*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. *

ff

Ped. *

tr

sempre ff

sf

Ped. * Ped. * Ped. *

tr

sf

fff

Ped. * Ped. *

sf

fff

ffz

Ped. * Ped. * Ped. * Ped. *

à son ami Pleyel

PRELUDE, in F♯ minor

(Published in September, 1839)

FRÉDÉRIC CHOPIN, Op. 28, Nº 8

Molto agitato

PIANO

mf *cresc.*

f *dimin.*

cresc.

Ped. ✻ *sempre con Pedale*

f *dim.*

p *cresc.*

più cresc.

f

ff *ff*

poco rit.

p

p

poco cresc.

molto agitato e stretto

nf

cresc.

f

più f

Ped. ✻ Ped.

ff

più dimin.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

mf *dimin.*

Ped. * Ped. * Ped. * Ped. * Ped. *

p *poco cresc.*

Ped. * Ped. *

pp

Ped. * Ped. *

p *dimin.* *lento* *pp*

Ped. * Ped. * Ped. *

à son ami Pleyel

PRELUDE, in B♭ minor

(Published in September, 1839)

Presto con fuoco

FRÉDÉRIC CHOPIN, Op. 28, № 16

PIANO

ff *poco largo* *a tempo* *f* *mf* *pf* *cresc.*

pf

ff

Ped.

f

ff

8

sf

meno f

cresc.

pf

stretto

ff

sf

sempre più animato

meno f

pf

sf

sf *f*

ff

à son ami Pleyel

PRELUDE, in F major

(Published in September, 1839)

FRÉDÉRIC CHOPIN, Op. 28, № 23

Moderato

PIANO

p delicatissimo

poco rit.

dim.

a tempo

sf

tr

dim.

ff

à son ami Pleyel

PRELUDE, in D minor

(Published in September, 1839)

FRÉDÉRIC CHOPIN, Op. 28, № 24

Allegro appassionato

PIANO

f *f (vibrato)*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sempre f

Ped. ✻

Ped. ✻ Ped. ✻

tr tr

✻ Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

tr

Ped. ✻ Ped. ✻ Ped. ✻

meno f

cresc.

p

p

cresc.

f

più cresc.

molto cresc.

ff

sempre più f-

- stretto -

fff

sempre ff

f

sf

ff

stretto

sf

ffz

à Franz Liszt

STUDY, in C major

(Published in August, 1833)

Vivace (♩. = 84)

FRÉDÉRIC CHOPIN, Op. 10, № 7

PIANO

p

cresc. *dim.*

p

cresc.

dim.

cresc.

p delicato

Ped. ✻ Ped. ✻ Ped. ✻

Ped. * Ped. * Ped. *

cresc. Ped. *

sf

sf

fp cresc.

fp

cresc.

fz *cresc.*

f *dim.*

p

Ped. ✻

cresc.

f

fz *fz*

f *cresc.*

8

ff

Ped. ✻

à Franz Liszt

STUDY, in E♭ major

(Published in August, 1833)

FRÉDÉRIC CHOPIN, Op. 10, № 11

Allegretto (♩ = 76)

PIANO

fz *p* *cresc.*

fp

fp

Ped. ✻

cresc.

fz

cresc.

poco rit.

con forza

pp

p

dolcissimo

pp

p

cresc.

rit. e dim.

p

Ped. ✻ Ped. ✻

dolce pp

Ped. ✻ Ped. ✻ Ped. ✻

cresc. f fz p

Ped. ✻

smorz. f fz

Ped. Ped. ✻ Ped. ✻

à Franz Liszt

STUDY, in C minor

(Published in August, 1833)

FRÉDÉRIC CHOPIN, Op. 10, № 12

Allegro con fuoco (♩ = 160)

PIANO

f *legatissimo*

f *conforza*

cresc.

sempre f

f

p

f

ten.

fz

p

f

cresc.

fz

p

p

ten.

fz

fz

più cresc.

stretto

ff

f

sf sf cresc.

ff

fffz

f

f

rf

f

f *p* *f*

p *fz* *f*

cresc. *sf*

f *f* *sempre f*

fz

ff *f*

fz *fp*

rf *espress.* *p* *p*

dolce

smorz.

sotto voce

p *poco rallent.*

pp *cresc.*

ff *a tempo appassionato*

à Mme la Comtesse d' Agoult

STUDY, in F minor

(Published in October, 1837)

FRÉDÉRIC CHOPIN, Op. 25, No 2

Presto (𝅗𝅥 = 112)

sempre legatissimo

PIANO

p

sempre legato

dim.

p

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

poco a poco cresc.

Ped. ✻

cresc.

Ped. ✻ Ped. ✻ *p sf* Ped. ✻ Ped. ✻

sf

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

smorz.

p

sempre p

Ped. ✻

poco rit.

a tempo

Ped. ✻ Ped. ✻

cresc.

poco rf

Ped. ✻ Ped. ✻

riten.

p

dim. e più rit.

pp

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

à Mme la Comtesse d'Agoult

STUDY, in F major

(Published in October, 1837)

FRÉDÉRIC CHOPIN, Op.25, No3

Allegro (♩ = 120)

PIANO

pleggiero

p

leggierissimo

cresc.

p

vf

dim.

p

p

ritenuto

poco più f

dim.

a tempo

poco f

meno f

cresc.

p

più p

dim.

ritenuto

a tempo

cresc.

f

fz

8

fz *f* *meno* *f* *p*

Ped. Ped. Ped. Ped. Ped.

8

pp *p* *cresc.* *dim.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p *rf*

Ped. Ped. Ped.

dim. *sempre più* ***p*** – – –

Ped. Ped. Ped.

tr 8

– – – – – – – *smorz.* *pp*

Ped. Ped.

à Mme la Comtesse d'Agoult

STUDY, in G♯ minor

(Published in October, 1837)

Allegro (♩= 69)

FRÉDÉRIC CHOPIN, Op. 25, № 6

PIANO

sotto voce

p

p

p

f

dim.

p

cresc.

f

leggierissimo

cresc.

dim.

sotto voce

poco cresc.

mf

cresc.

f

sotto voce

dim.

pp

poco cresc.

fs>

f

dim.

più dim.

sotto voce

pp

Lento

f

à Mme la Comtesse d'Agoult

STUDY, in B minor

(Published in October, 1837)

FRÉDÉRIC CHOPIN, Op. 25, № 10

Allegro con fuoco (♩= 72)

PIANO

mf *cresc.* *sf* *ff* *f* *fff*

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sf sf sf sf

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

molto cresc.

ff

Ped. ✻

cresc.

Ped. ✻

fff

fffz

Ped. ✻ Ped. ✻

Meno mosso (♩.=42)

Lento

p

ben legato
dolce

Ped. ✻ Ped. ✻

ten.

sempre p

Ped. ✻

cresc. e accel.

rit.

dim. –

p

p cresc. –

poco f

poco marc.

dim.

p

Ped. *

cresc. e accel.

rit.

dim.

p

p cresc.

poco f

dim.

p

Ped. *

cresc.

dim.

sotto voce

sempre legatis.

2 Ped.

cresc. *e* *accelerando*

Tempo I

f

cresc.

ff

sempre più f

fff

sf

à Mme la Comtesse d'Agoult

STUDY, in A minor

(Published in October, 1837)

FRÉDÉRIC CHOPIN, Op. 25, № 11

Allegro con brio (♩= 69)

Lento

PIANO

p tenuto

pp

rit.

f risoluto

f

marcato

dimin.

mf

sempre marcato

cresc.

f

Ped.

dimin.-

Ped.

mf

cresc.

dim.

meno f

cresc.

f

più f

dimin.-

mf

cresc.

f

dimin.

mf

cresc.

dim.

meno f

leggiero

cresc.

marcato

f

più f

fp espress.

poco più *f*

cresc.

Ped.

f

cresc.

marcato

Ped.

f

cresc.

Ped.

f

più *f*

ten.

Ped.

Ped.

fz *poco decresc.*

meno marcato

Ped.

Ped.

fz

Ped.

mf *molto cresc.*

ff> *fz*

ff> *fz*

p *cresc.*

sf> *molto*

f *fz>*

Ped.

dim.

Ped.

mf

sempre marcato

Ped.

Ped.

Ped.

cresc.

Ped.

Ped.

Ped.

8

f

Ped.

dim.

Ped.

8

cresc.

Ped.

Ped.

Ped.

ff *marcatissimo* *dim.*

cresc.

f *f*

ff *dimin*

ff marcatissimo

con 8ve ad libitum

fff

à Mme la Comtesse d'Agoult

STUDY, in C minor

(Published in October, 1837)

FRÉDÉRIC CHOPIN, Op. 25, № 12

Allegro molto e con fuoco (♩= 80)

PIANO

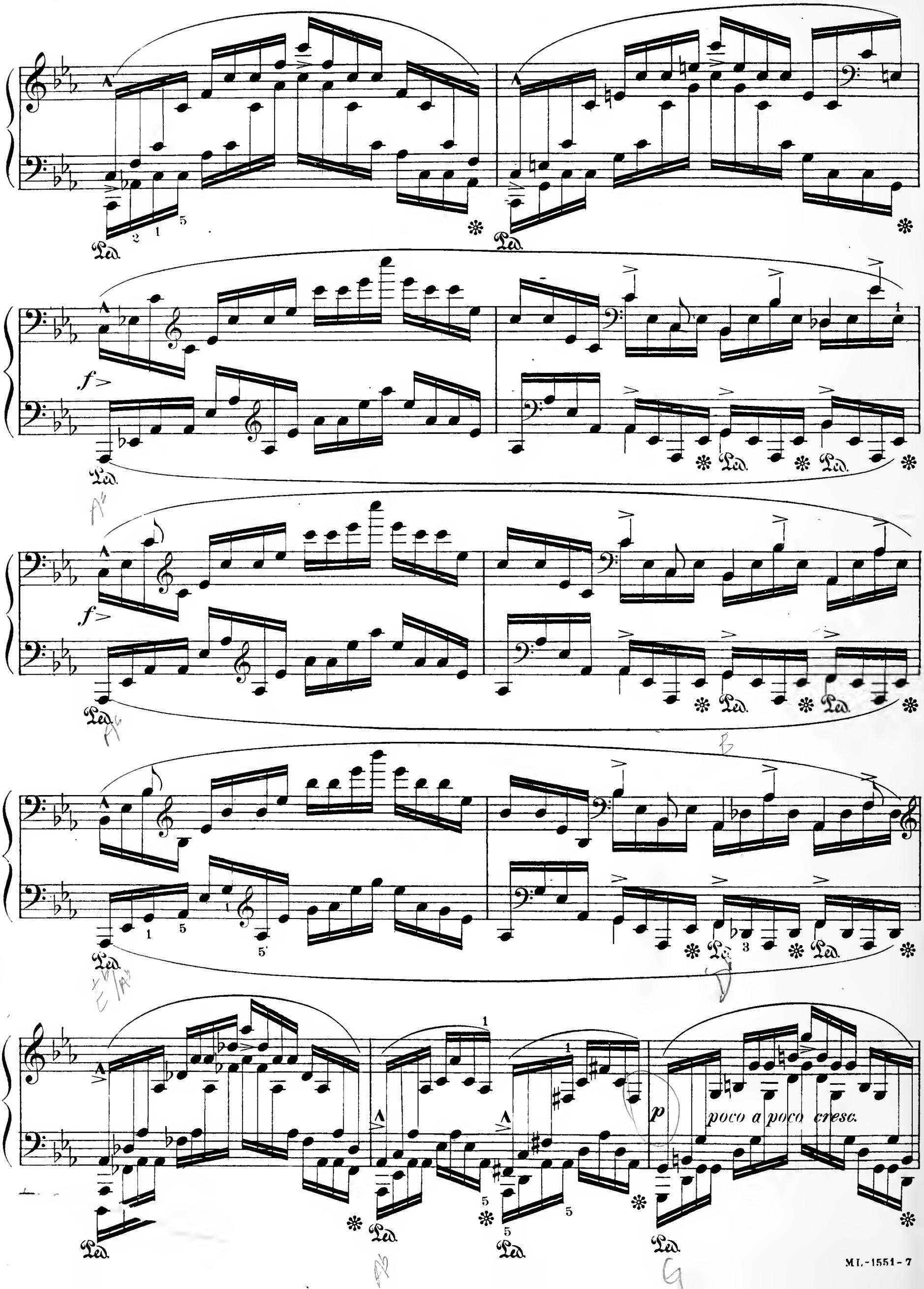
Ped. Ped.

Ped. Ped.

f Ped. Ped. Ped.

f Ped. Ped. Ped.

f Ped. Ped. Ped.


Ped.
f
p
poco a poco cresc.

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

sempre più cresc.

Ped. Ped. Ped.

rfz *rfz*

Ped. Ped.

molto cresc.

f

ff

cresc.

f

sempre cresc.

molto cresc.

fz

sempre più f

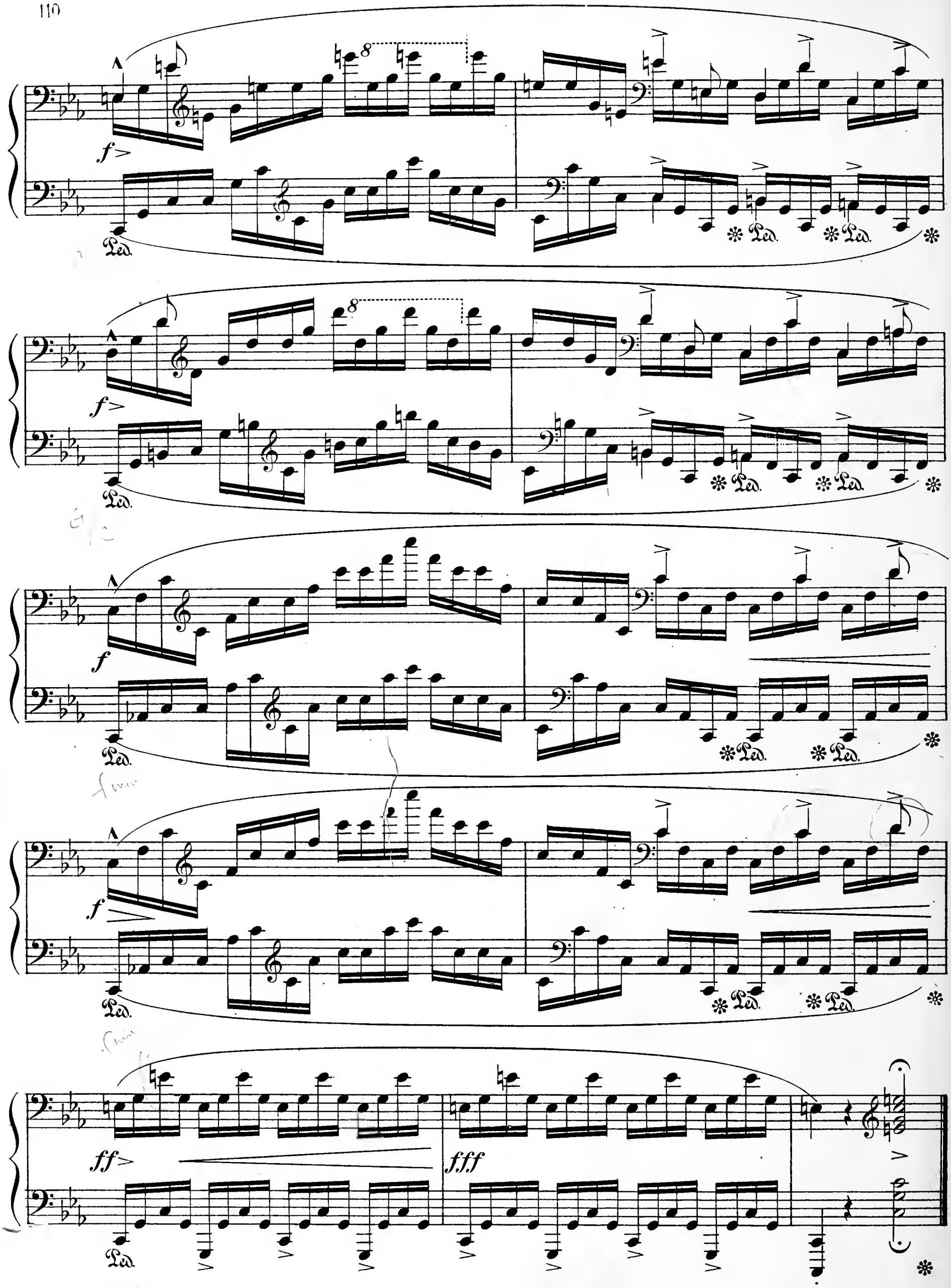
fz

fz

fz

ff

con tutta la forza


f
Ped.
ff
fff

NOCTURNE, in C♯ minor

(Published in May, 1836)

FRÉDÉRIC CHOPIN, Op. 27, № 1

Larghetto (♩ = 42)

PIANO

pp

sotto voce

sempre legato

dim.

pp

molto legato

ritenuto

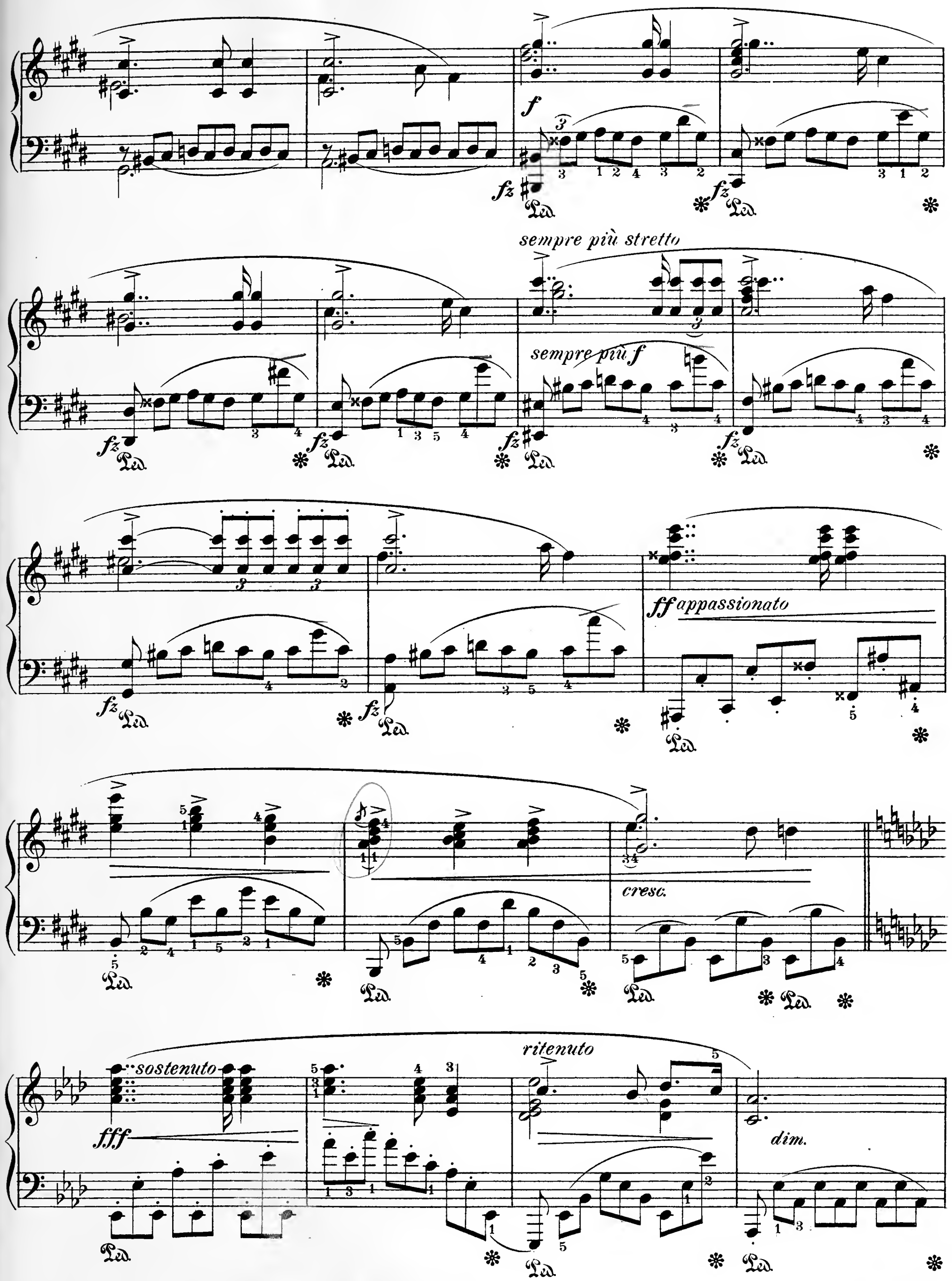
dim.

pp

Più mosso (♩. = 54)

p

poco a poco cresc.


f
fz
sempre più stretto
sempre più f
ff appassionato
cresc.
sostenuto
fff
ritenuto
dim.

agitato

sotto voce

poco a poco

cresc.

ed accelerando

ritenuto

molto cresc.

con anima

ten.

ff

stretto

ten.

f

poco rit.

pp

ten.

cresc. ed accel.

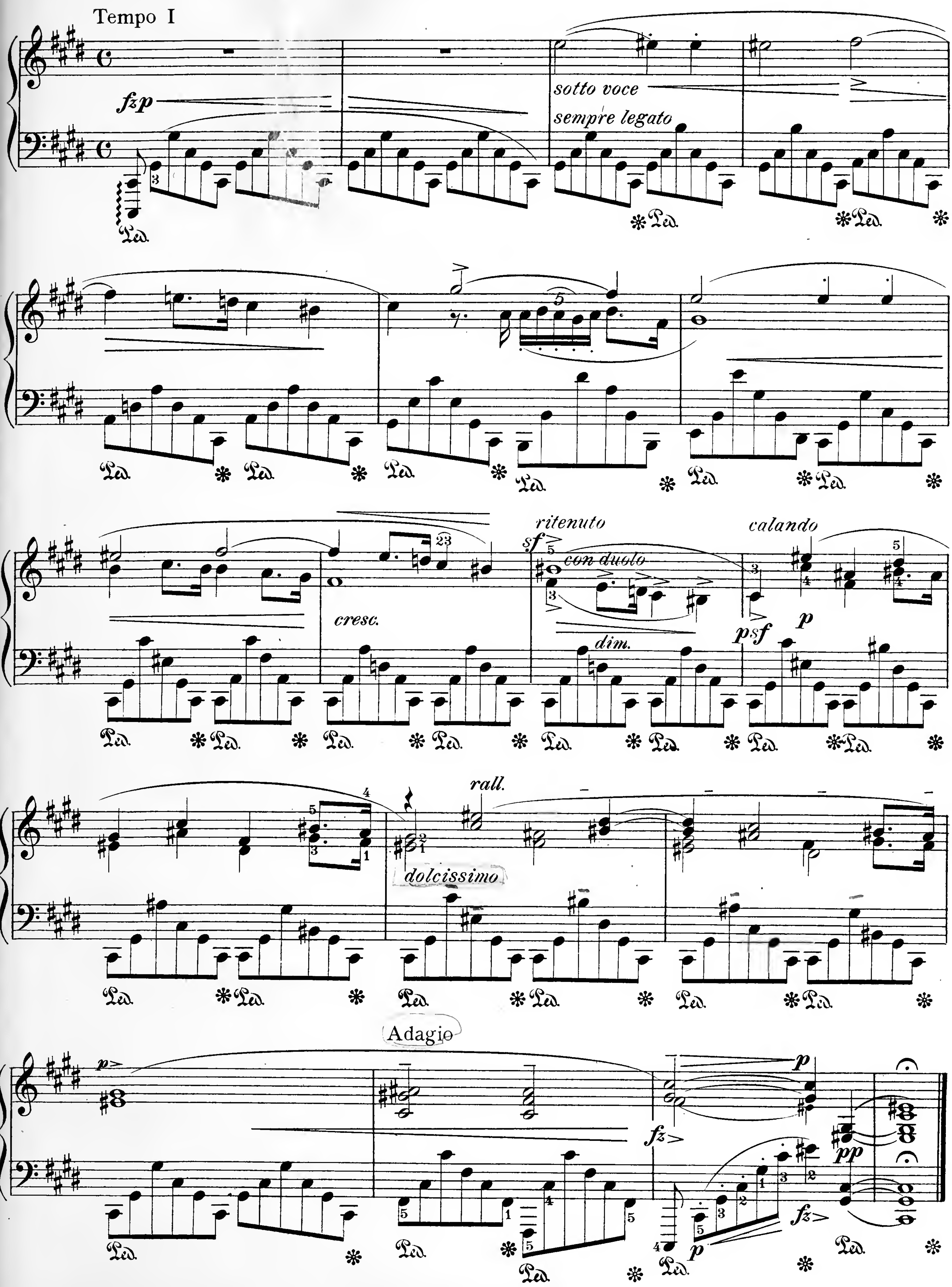
ff

fz

pesante

con forza

rit.


Tempo I
fzp
sotto voce
sempre legato
ritenuto
sf
con duolo
calando
cresc.
dim.
psf
p
rall.
dolcissimo
Adagio
p
fz
pp

à Mlle Laura Duperré

NOCTURNE, in C minor

(Published in January, 1842)

FRÉDÉRIC CHOPIN, Op. 48, №1

Lento

PIANO

mezza voce

poco cresc.

p

dolce

cresc.

ten.

ten.

f

dim.

Poco più lento

sotto voce e sostenuto

sempre p

poco cresc.

dim.

pp

f

p

f

Ossia

p *f* *p* *f* *p*

cresc.

sempre più f

molto cresc.

riten.

ff

f

sempre ff

riten. *accel.*

dim.

Doppio movimento

agitato

pp

sempre pp

cresc.

p

p

poco rf

cresc.

pp

cresc.

f

sempre più f

sf

sf

ten.

Ossia

ten.

riten.

ff

dim. e più rall.

pp

à Mlle de Könneritz

NOCTURNE, in E major

(Published in September, 1846)

FRÉDÉRIC CHOPIN, Op. 62, № 2

Lento

PIANO

dolce, sostenuto

dolce

cresc.

f

dim.

p

cresc.

ff tenuto

fz dim.

p dim.

pp cresc.

f dim.

ten. tr

p legatissimo

cresc.

p

agitato
sempre legato

mf

cresc.

sempre cresc.

f

dim.

p

cresc.

f

cresc.

sempre cresc.

f

dim.

pp

rit. *cresc.* *dim.*

a tempo

pp

cresc.

f

dim.

p

f

riten.

dim.

a tempo

pp

p

dolcissimo

dim.

sostenuto

poco cresc.

dim.

pp

à Mr T. Albrecht

SCHERZO I, in B minor

(Published in February, 1835)

Presto con fuoco (♩. = 120)

FRÉDÉRIC CHOPIN, Op. 20

PIANO

ff *riten.* *f* *fz* *ten.*

fz *dim.* *e* *più riten.* *p* *ten.* *ten.* *ten.*

1. 2.

Led. ✻

Agitato

sotto voce *poco cresc.*

più cresc. *dim.*

p *cresc. poco a poco*

Led. ✻ Led. ✻ Led. ✻ Led. ✻ Led. ✻

più cresc.

ff e sempre più animato

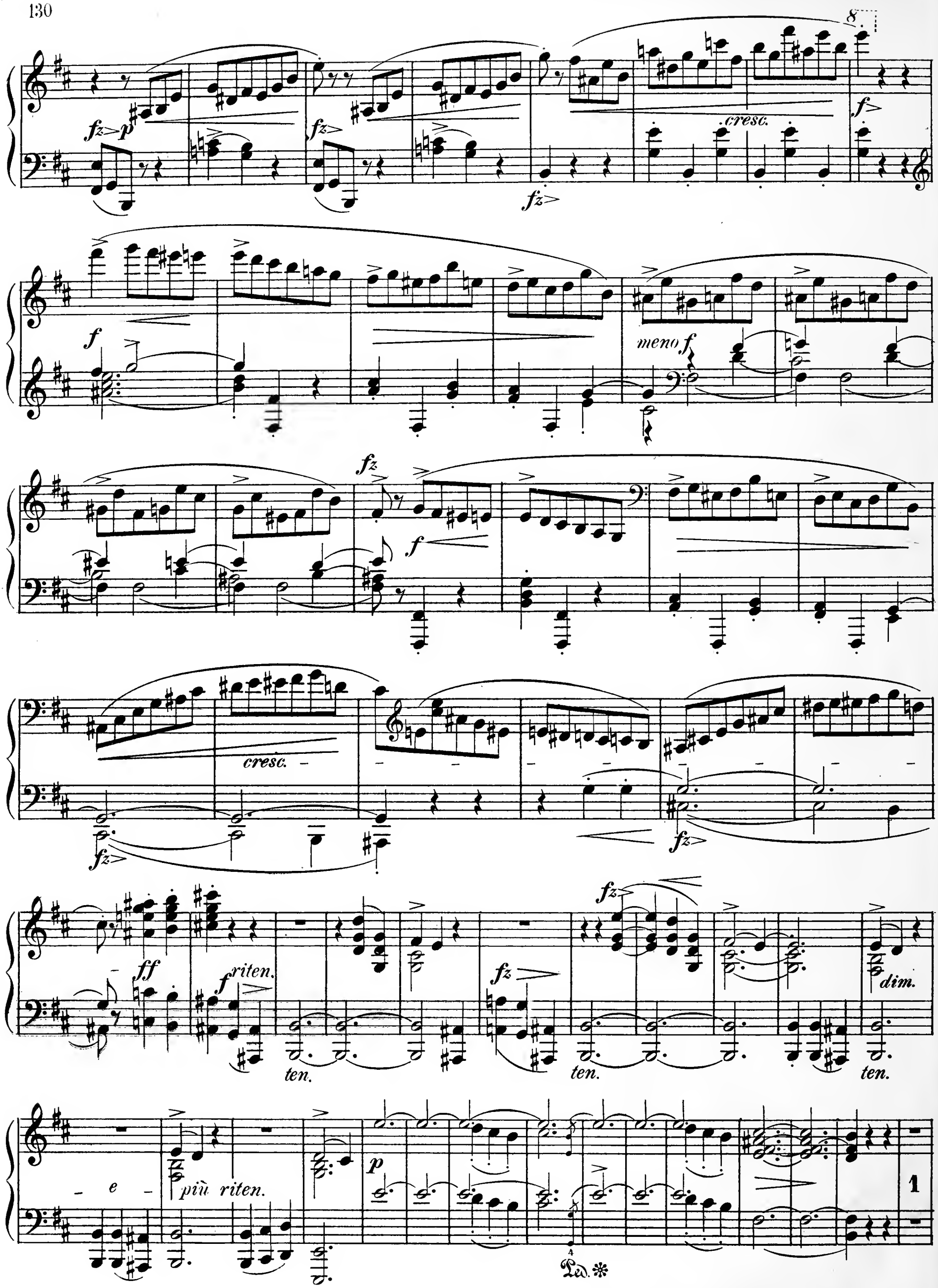
fz fff

fz p

fz

cresc.

f


8
fz
p
cresc.
f
meno f
cresc.
ff
riten.
ten.
dim.
e
più riten.
1
Ped.

Agitato

sotto voce

poco cresc.

più cresc.

dim.

p

cresc.

poco a poco –

più cresc.

ff *e sempre più animato*

8

fz *fff*

Ped. ✻ Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

fz *p*

fz *fz*

cresc.

f *fz* *p*

8

cresc.

f *f*

fz

meno f

fz

f

cresc.

fz

ff

f riten.

fz

f

f

dim.

più rit.

p

Ped. ✻

5

ca – – lan – – do

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

Molto più lento (♩ = 108)

sotto voce e ben legato

p

poco cresc.

rit.

dim.

poco a poco cresc.

con anima

f

sf

p

dim.

e

riten.

sempre p

rit.

poco cresc. dim.

p

con anima

poco a poco cresc.

sf

f

p

dim.

e

riten.

pp

sempre dim. e rallent.

fz

riten

pp

fz > pp smorzando

Tempo I

molto con fuoco

fz>p *fz>* *fz>* *f>*

fz>p *fz>* *fz>*

8

f *meno f*

fz> *f* *cresc.* *fz>*

3

fz> *ff* *riten.* *f*

f *f* *dim.* *poco riten.*

Agitato

p

Ped. ✻

1

sotto voce

poco cresc.

più cresc.

dim.

p

cresc. *poco a poco*

più cresc.

ff *e sempre* *più animato*

8

fz fff

Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped.

fz p

Ped. * Ped. * Ped. * Ped. * Ped. *

fz

fz

cresc.

f

fz p

fz

fz

8

f

fz

fz

meno f

f

cresc.

fz

ff

riten.

f

fz

f

dim.

più riten.

p

rallent.

a tempo

ed accelerando

5

fz

cresc.

Ped. * Ped. * Ped. * Ped. *

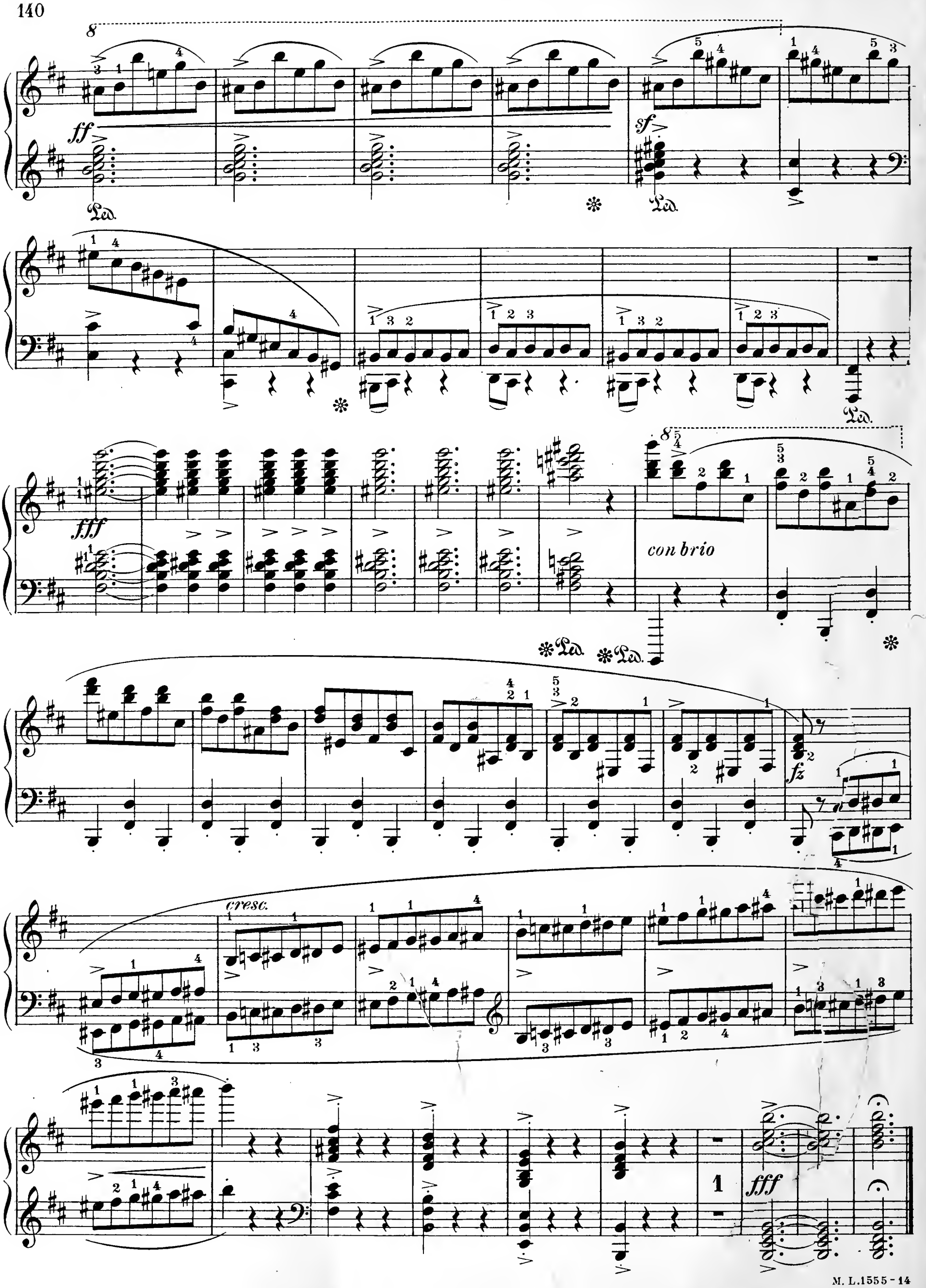
risoluto e sempre più animato

f

f

fe sempre più cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


ff
sf
fff
con brio
fz
cresc.
fff

à Mr A. Gutmann

SCHERZO III, in C♯ minor

(Published in October, 1840)

FRÉDÉRIC CHOPIN, Op. 39

Presto con fuoco

PIANO

p *cresc.* *f* *ff* *staccato* *ten.* *p legato* *a tempo risoluto*

p

p

cresc.

sempre staccato

tenuto

fz

fz

f

ff

f *staccato*

ten. *p* *legato* *f* *ff* Ped.

p *più p*

pp *f* *staccato*

rallent. *p* *cresc.*

Meno mosso

sostenuto

mf

f *p leggierissimo*

f

p leggiero

sostenuto

f

p

f

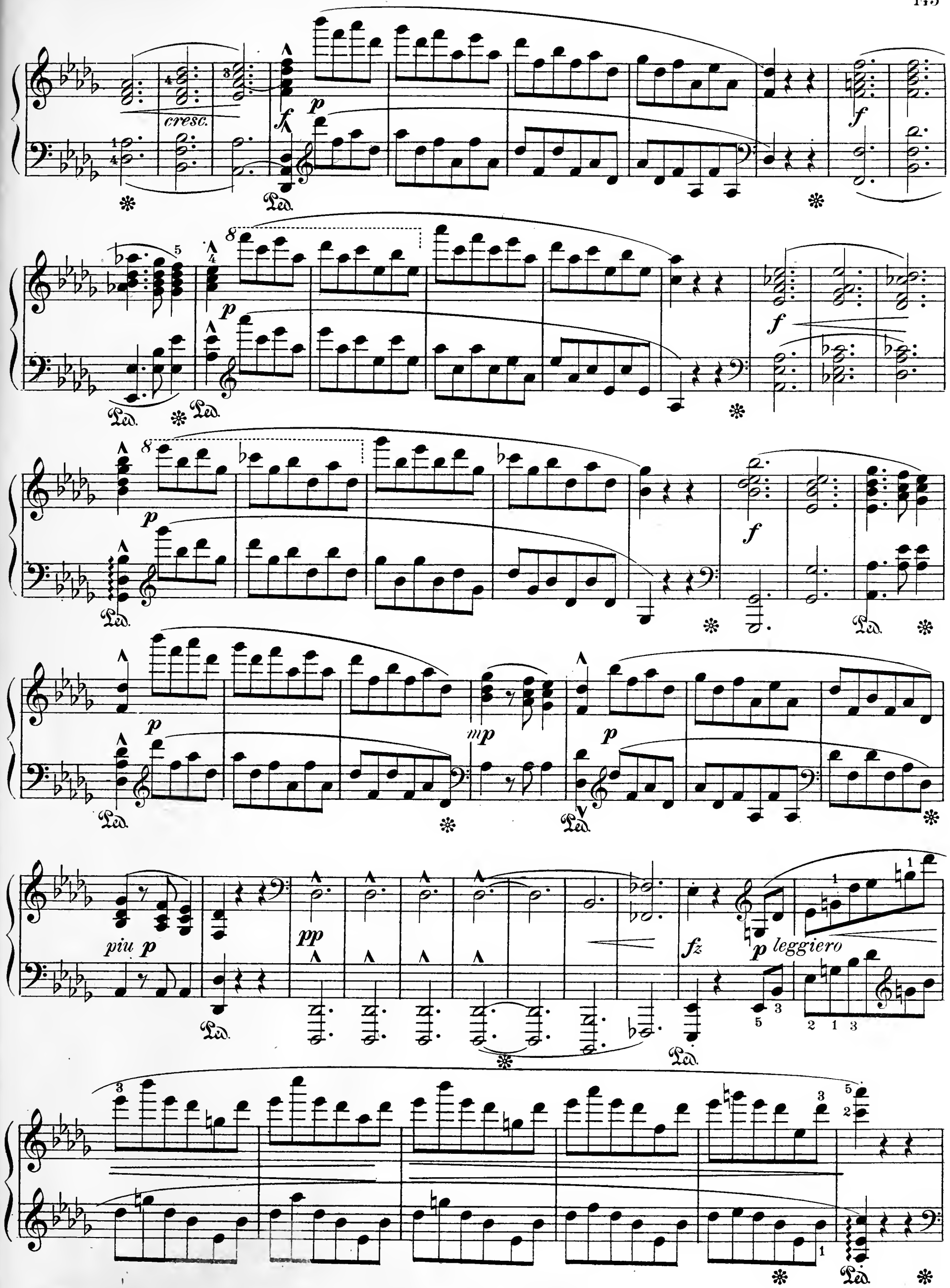
mp

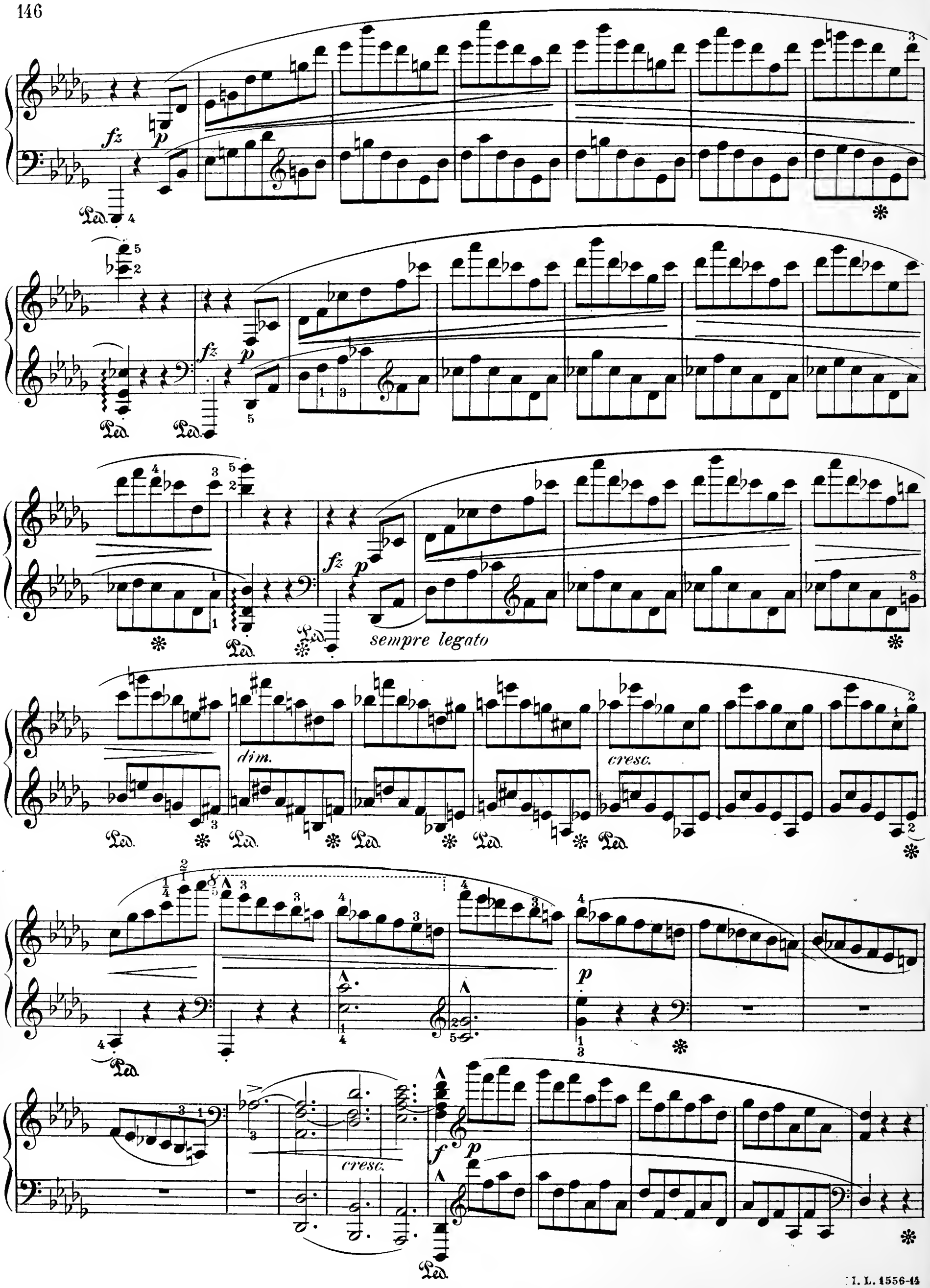
p

più p

pp

Ped.


cresc.
f
p
Ped.
mp
piu p
pp
fz
p leggiero


fz
p
Ped.
sempre legato
dim.
cresc.
f

f *p* *f* *p* *f* *sostenuto* *f* *dim.* *più p* *sotto voce* *p*

8

p

mf

cresc.

stretto

più accelerando

sempre più cresc.

f

Tempo I

ff

fz

fz

fz

ten.

p legato

f

ff

Ped.

p

p

cresc.

sempre

staccato

(tenuto)

fz

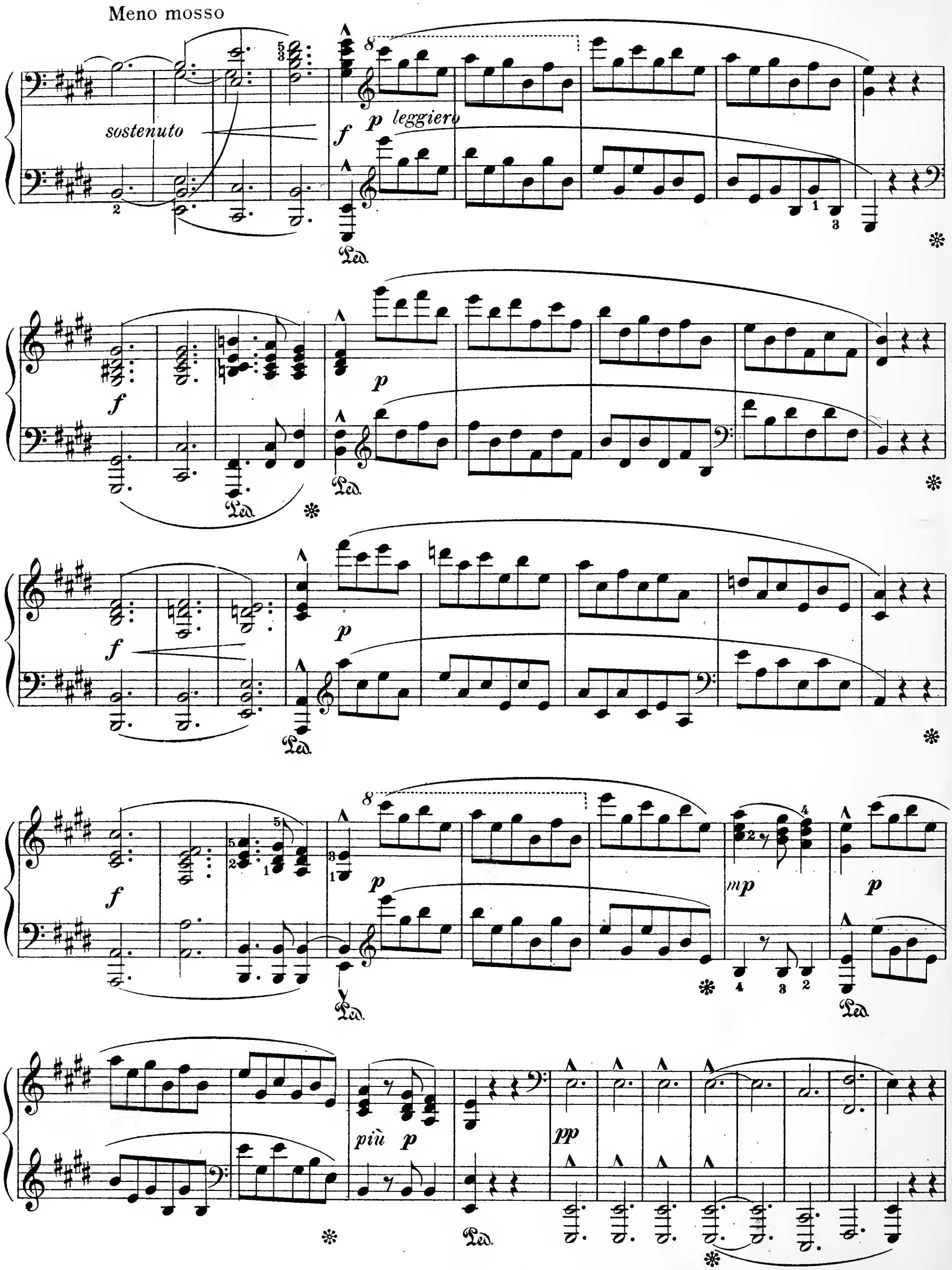
sf

f

ff

riten.

mf


Meno mosso
sostenuto
f
p leggiero
Ped.
f
p
Ped.
f
p
Ped.
f
p
Ped.
mp
p
Ped.
più p
pp
Ped.

più lento

sotto voce

pp

Ped.

Ped.

p

Ped.

più p

Ped.

pp

Ped.

riten.

poco a poco

smorzando

poco a poco

più agitato

cresc.

cresc.

sempre più

stretto

ff staccato

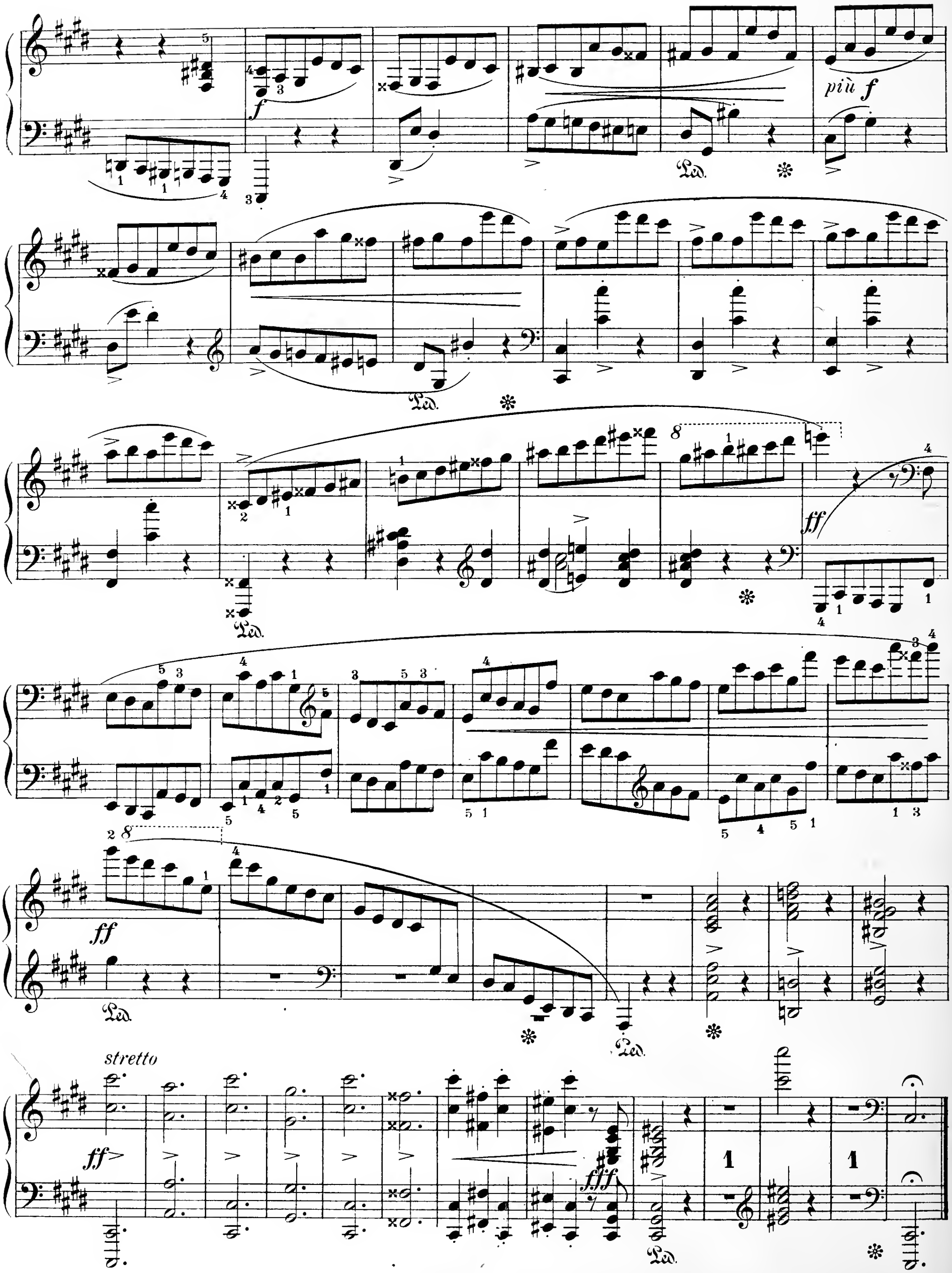
Tempo I

f con fuoco

più f

ff

più ff


più f
ff
stretto
ff
fff

SCHERZO, in E♭ minor

FROM THE SONATA IN B♭ MINOR

(Published in May, 1840)

FRÉDÉRIC CHOPIN, Op 35, №2

(♩. = 72)

PIANO

f

p

tranquillo

pp

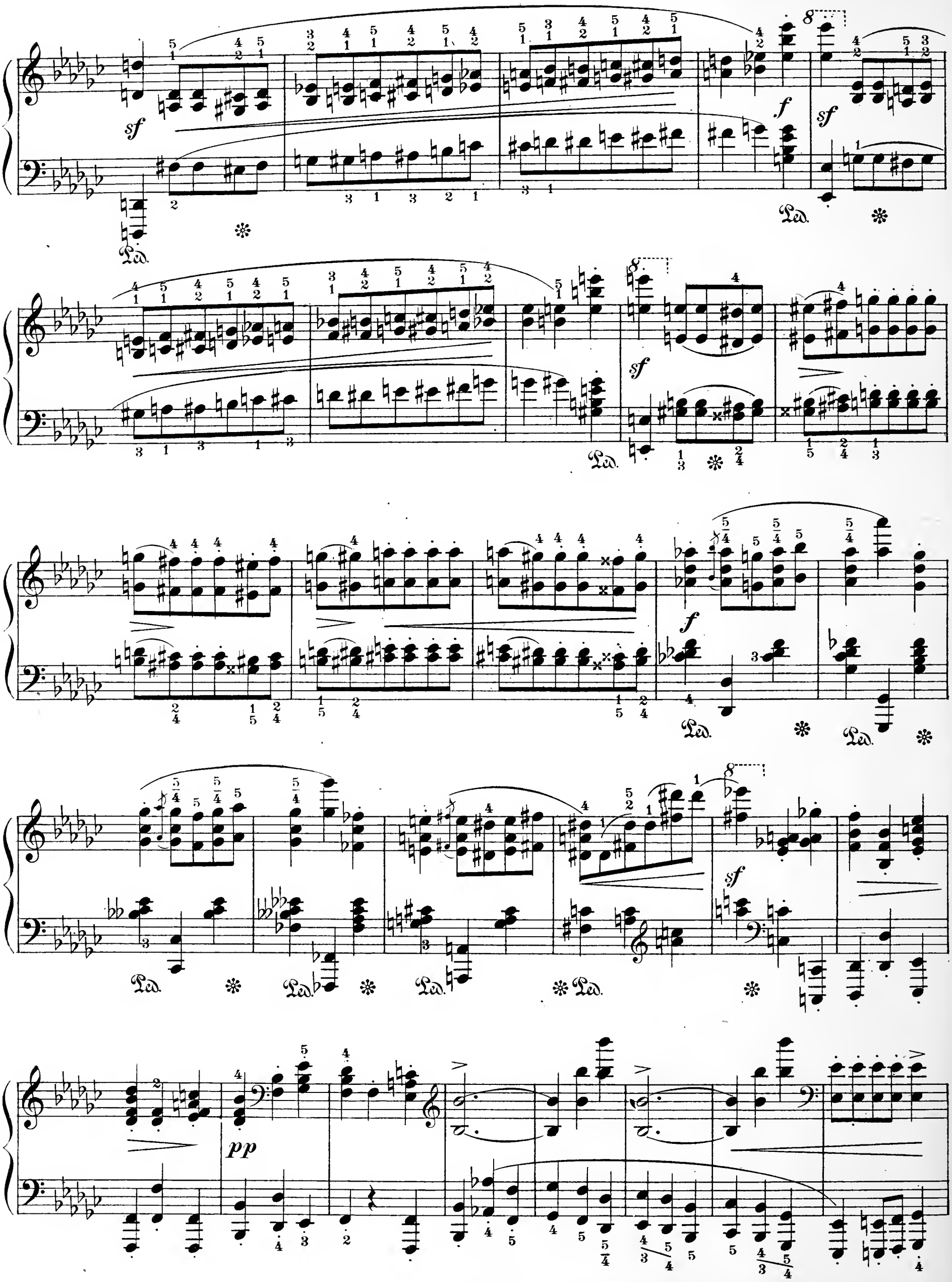
(energico)

p

f

p

f


sf
f
sf
Ped.
sf
f
pp

ff

Più lento

p

cresc.

f

dim.

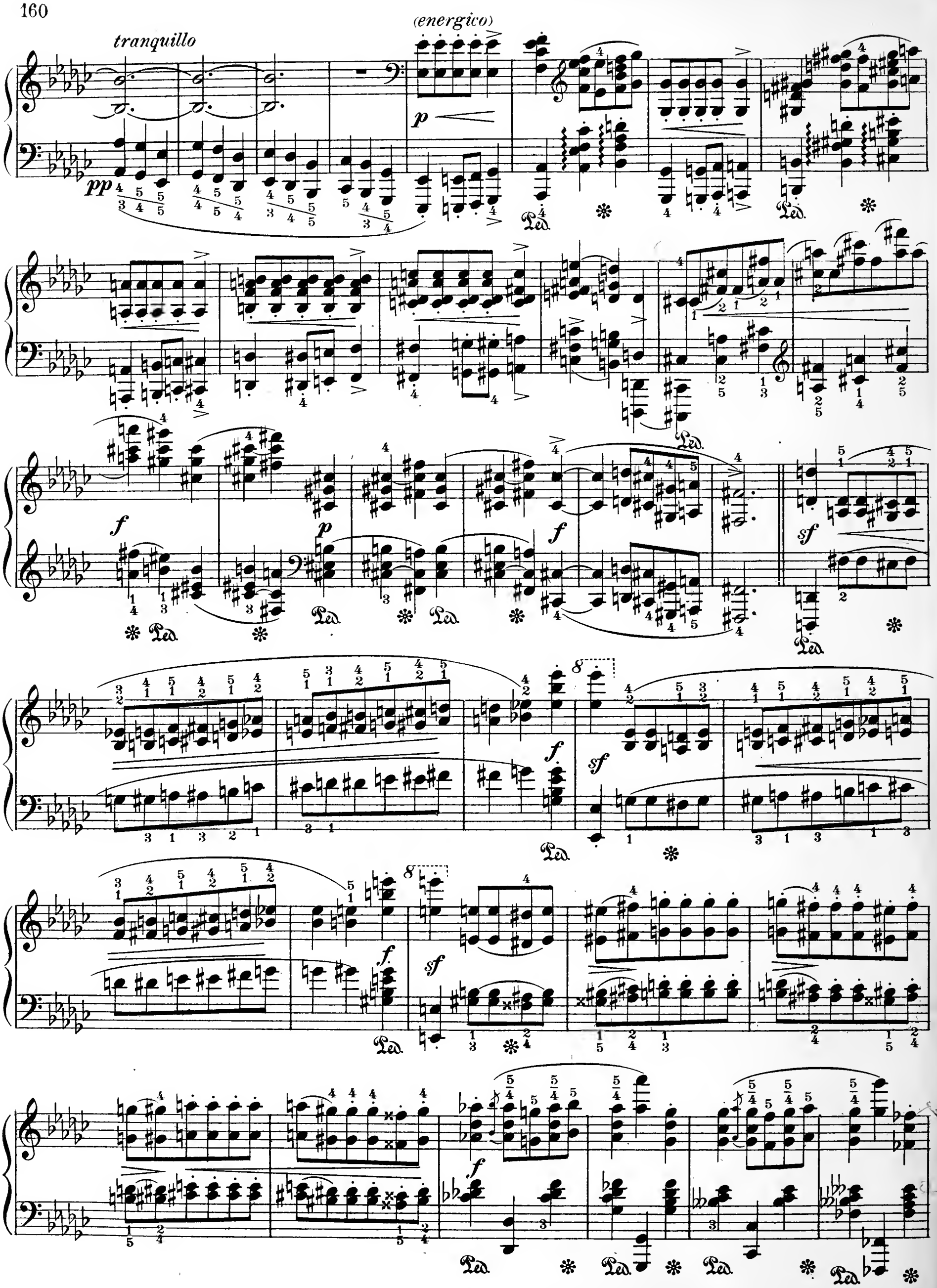
p

dolce

accelerando

cresc.

Tempo I


tranquillo
(energico)
pp
p
f
sf
Ped.

sf

pp

ff

p

dim.

rall.

lento

smorz.

perdendosi

pp

IMPROMPTU II, in F♯ major

(Published in May, 1840)

FRÉDÉRIC CHOPIN, Op. 36

Allegretto

PIANO

p *dim.*

riten.

a tempo

f

cresc.

ff

Ped. Ped. Ped. Ped.

rall.

dim.

a tempo

p

pp

cresc.

sempre cresc.

leggiero

f

espress.

cresc.

Ped. Ped.

8

Ped. Ped. Ped. Ped.

dim.

p

Ped.

Ped.

marcato

Ped.

cresc.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

Ped.

8

Ped. ✻

8

Ped. ✻

8

Ped. ✻ Ped. ✻

8

dim.

Ped. ✻ (p)

(rit.)

p ff

Ped. ✻

PRESTO FINALE

FROM THE SONATA IN B♭ MINOR

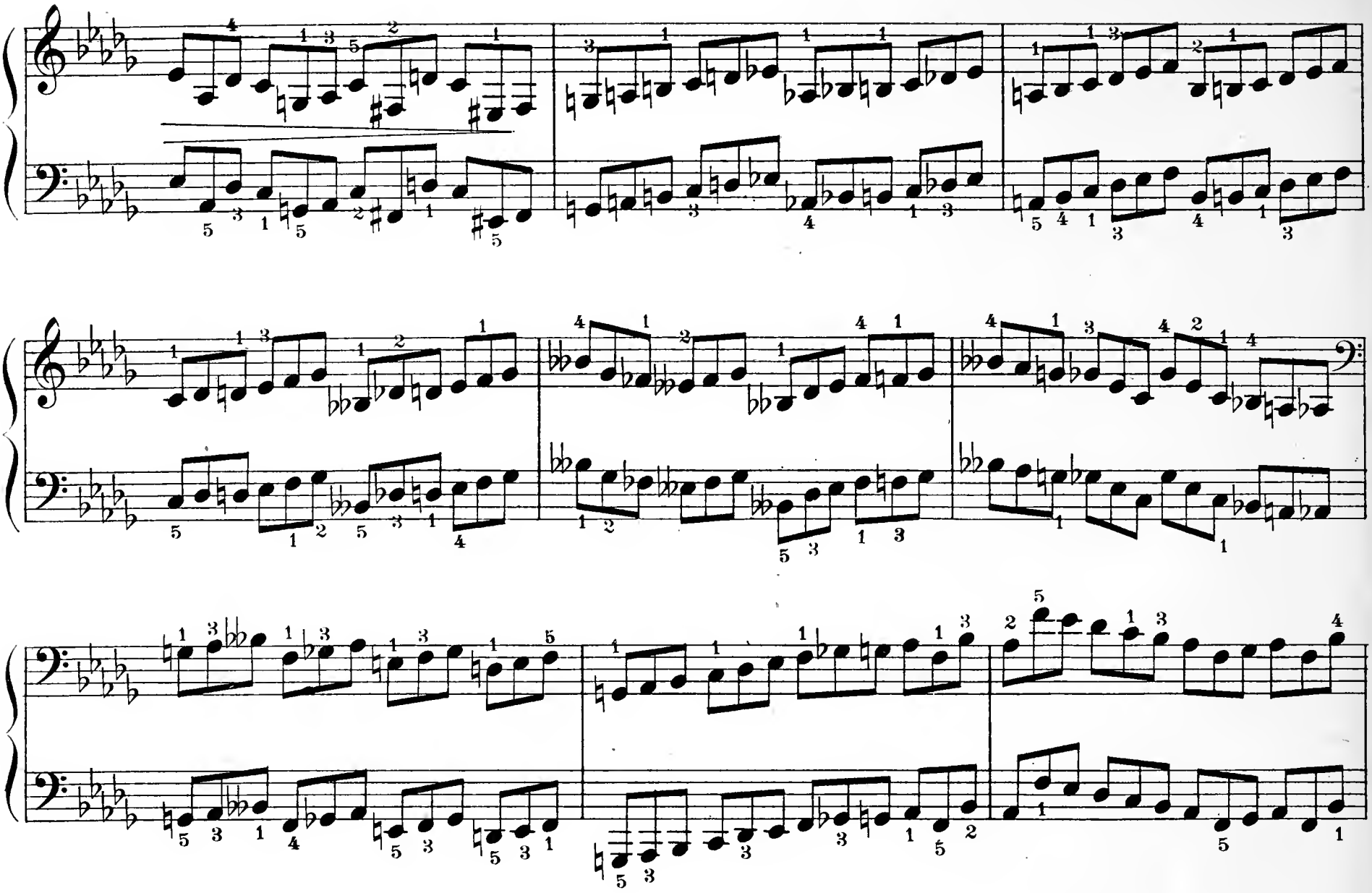
(Published in May, 1840)

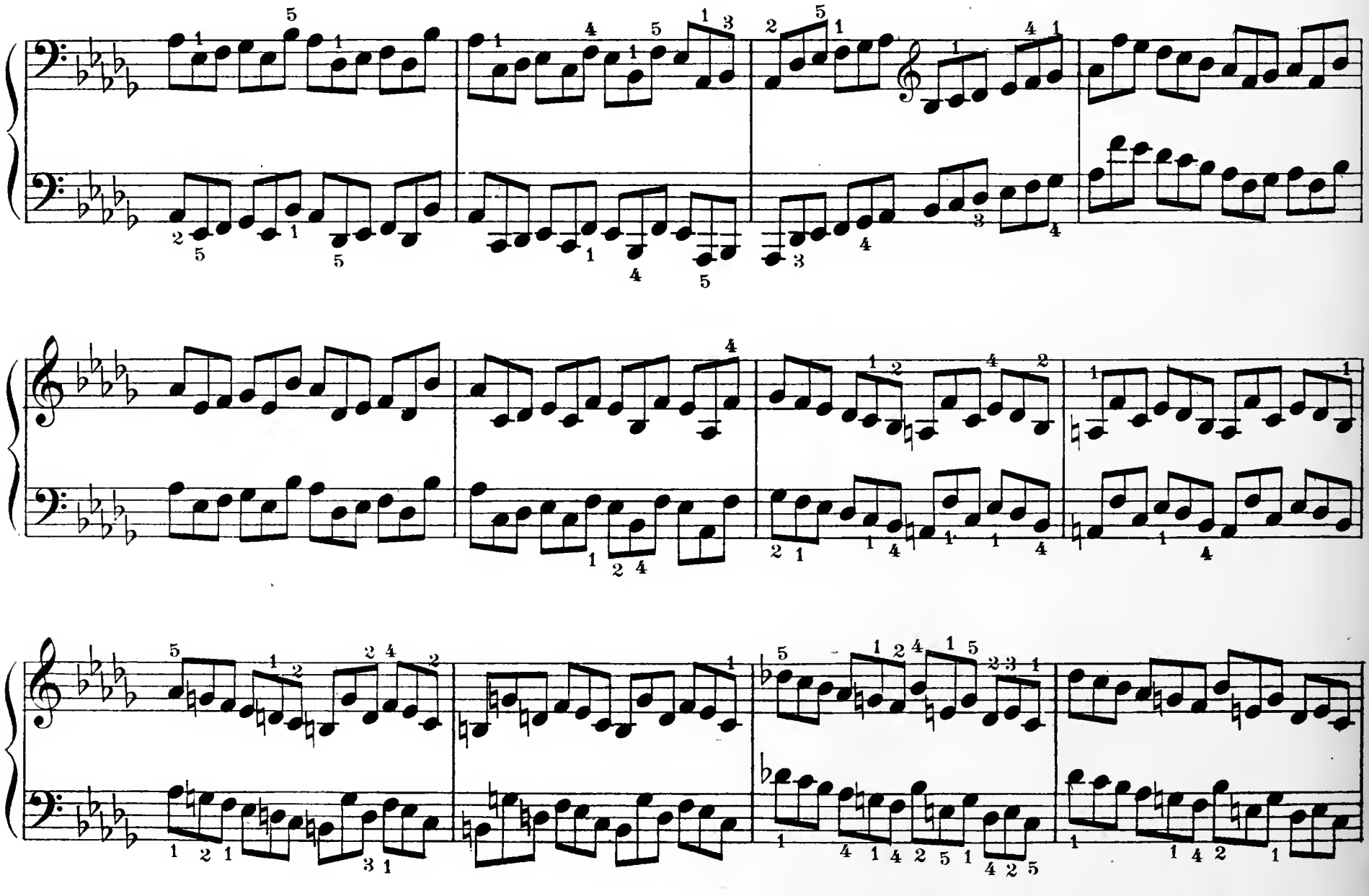
FRÉDÉRIC CHOPIN, Op. 35, №4

Presto

PIANO

sotto voce e legato





perdendosi

ff

à Mme la Baronne de Stockhausen

BARCAROLLE, in F♯ major

(Published in September, 1846)

FRÉDÉRIC CHOPIN, Op. 60

Allegretto

PIANO

f *dim.*

p

cantabile

mf

cresc.

f *leggiero* *dim.*

cresc. *f*

*) Commence all these trills on the auxiliary notes.

p

cresc.

f *dim.*

tr

f *dim.*

rall.

poco più mosso

pp

ten.

sotto voce

Ped. ✻

ten.

sempre p

Ped. ✻ Ped. ✻ Ped.

ten.

Ped. ✻ Ped.

cresc.

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

fp *f* *fp*

cresc. *riten.*

poco più mosso

p

dim.

meno mosso

dolce sfogato

cresc.

riten.

Tempo I

f

cresc.

cresc.

più mosso

ff

a tempo

ff *riten.*

sempre f

8

sf

calando

fp

leggiero

dim.

pp

espress.

8

cresc.

ff

à Mme la Comtesse E. de Perthuis

LARGO, in B major

FROM THE SONATA IN B MINOR

(Published in June, 1845)

FRÉDÉRIC CHOPIN, Op. 58, №3

PIANO

pp

sostenuto

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f

p

Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. ✻ Ped. ✻ Ped.

Ped. ✻ Ped. ✻ Ped.

pp

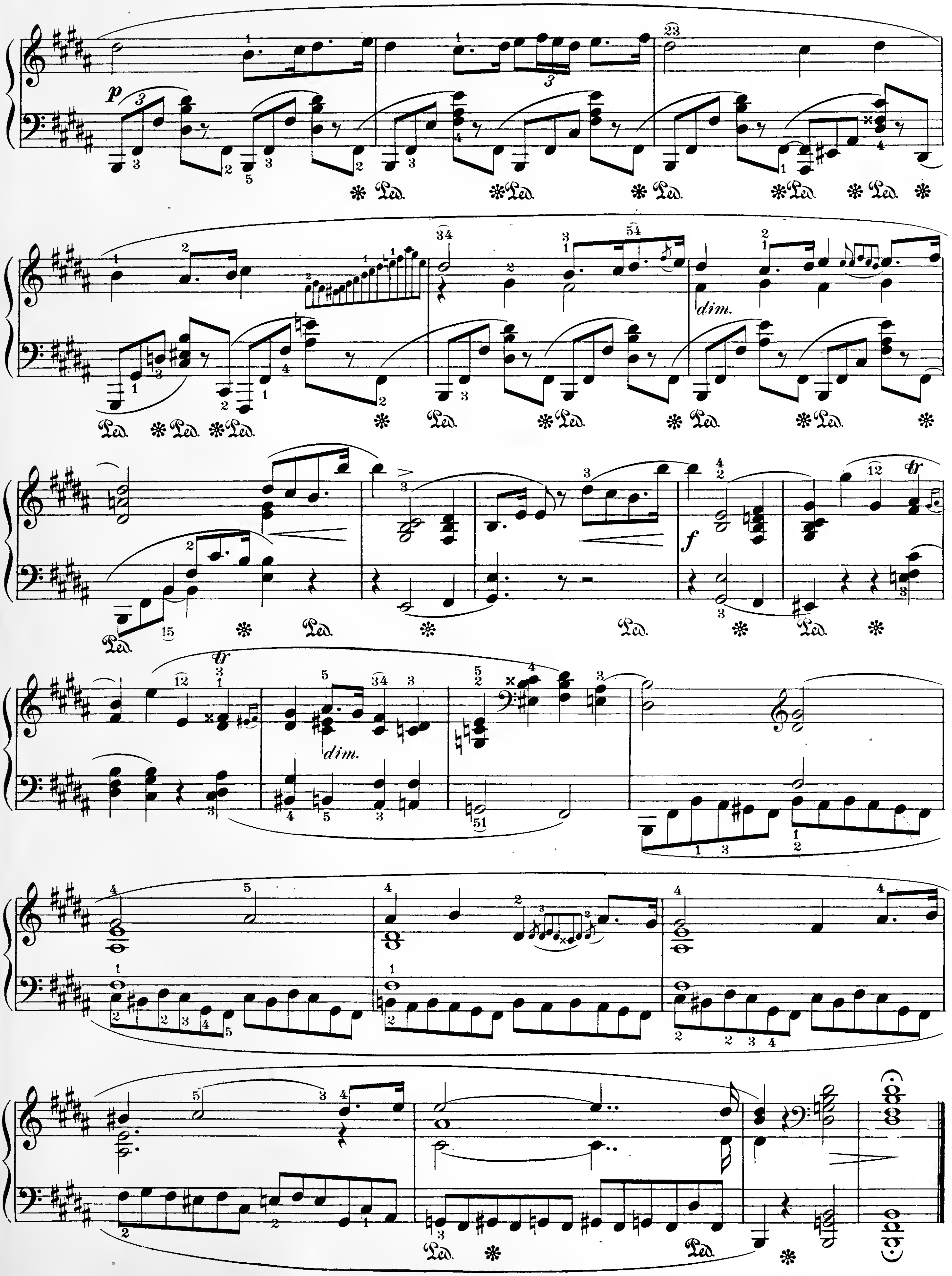
Ped.

cresc.

✻ Ped. ✻ Ped. ✻ Ped.

dim.

Ped. ✻ Ped. ✻ Ped.



M. L. 1561-6

à Mme la Princesse C. de Souzzo

FANTAISIE, in F minor

(Published in November, 1841)

FRÉDÉRIC CHOPIN, Op. 49

Tempo di Marcia Grave

PIANO

p (sotto voce)

dolce sostenuto

ten.

sostenuto

poco cresc.

f

dimin.

p

poco cresc.

p *sf*

p *dim.* *più p* *pp*

poco a poco più mosso

p

cresc.

doppio movimento

tempo primo tranquillo, e

ritard.

f

ff

poi accel.

p

cresc.

sempre più accel.

più cresc.

a tempo doppio movimento

ff

agitato

fp

legato

fz

sempre marcato

cresc.

sempre più cresc.

legato dolce

cresc.

fz

fz

cresc.

fz

marcato

8

fz *più cresc.* *fz*

f *meno f*

cresc. *più f*

meno f *p* *cresc.*

cresc. *più cresc.*

ff

4

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

f

sf *f*

Ped. ✻ Ped. ✻ Ped. ✻

f *f* *f* *f* *f* *f* *fp*

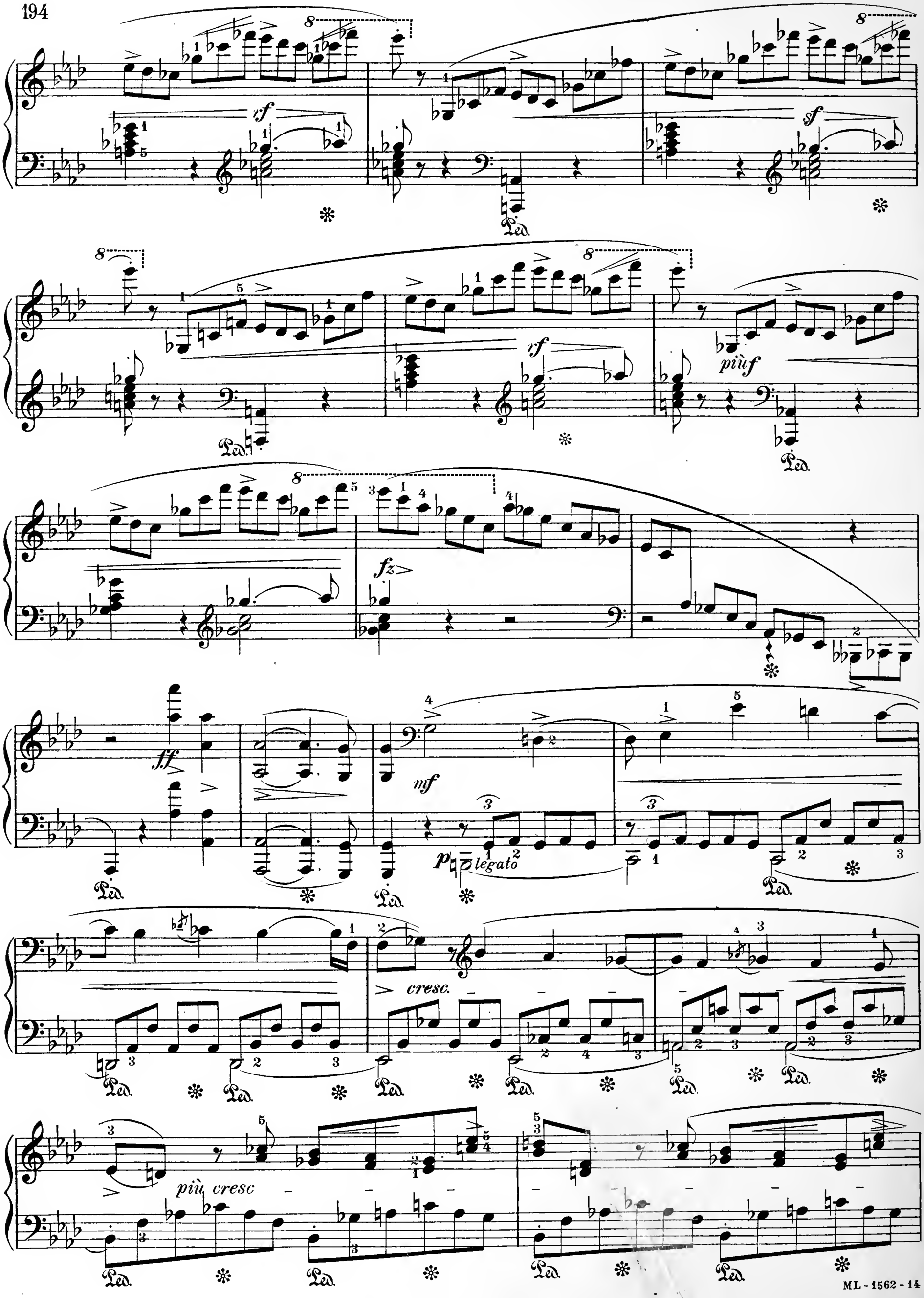
Ped. Ped. ✻ Ped. Ped. ✻ Ped. ✻ Ped. ✻

mf

cresc.

f

Ped.


rf
sf
Ped.
rf
più f
fz
ff
mf
p legato
cresc.
più cresc

dolce

cresc.

fz

cresc.

marcato

mf

più p

slentanto

poco cresc.

accel.

p

dim.

calando e sempre più ***p***

rall.

pp *sostenuto*

Lento sostenuto

dolce

poco cresc.

p sempre legato

Ped.

a tempo

poco rit.

mf

Ped.

Tempo I

ritard.

dimin.

pp

fz

f

Ped.

rf

rf

Ped.

rf

piùf

Ped.

fz

ff

mp

legato

cresc.

più cresc.

mf

cresc.

fz cresc.

fz più cresc.

f

meno f cresc. più f

meno f p cresc.

cresc. più cresc.

ff

f

fz

stretto

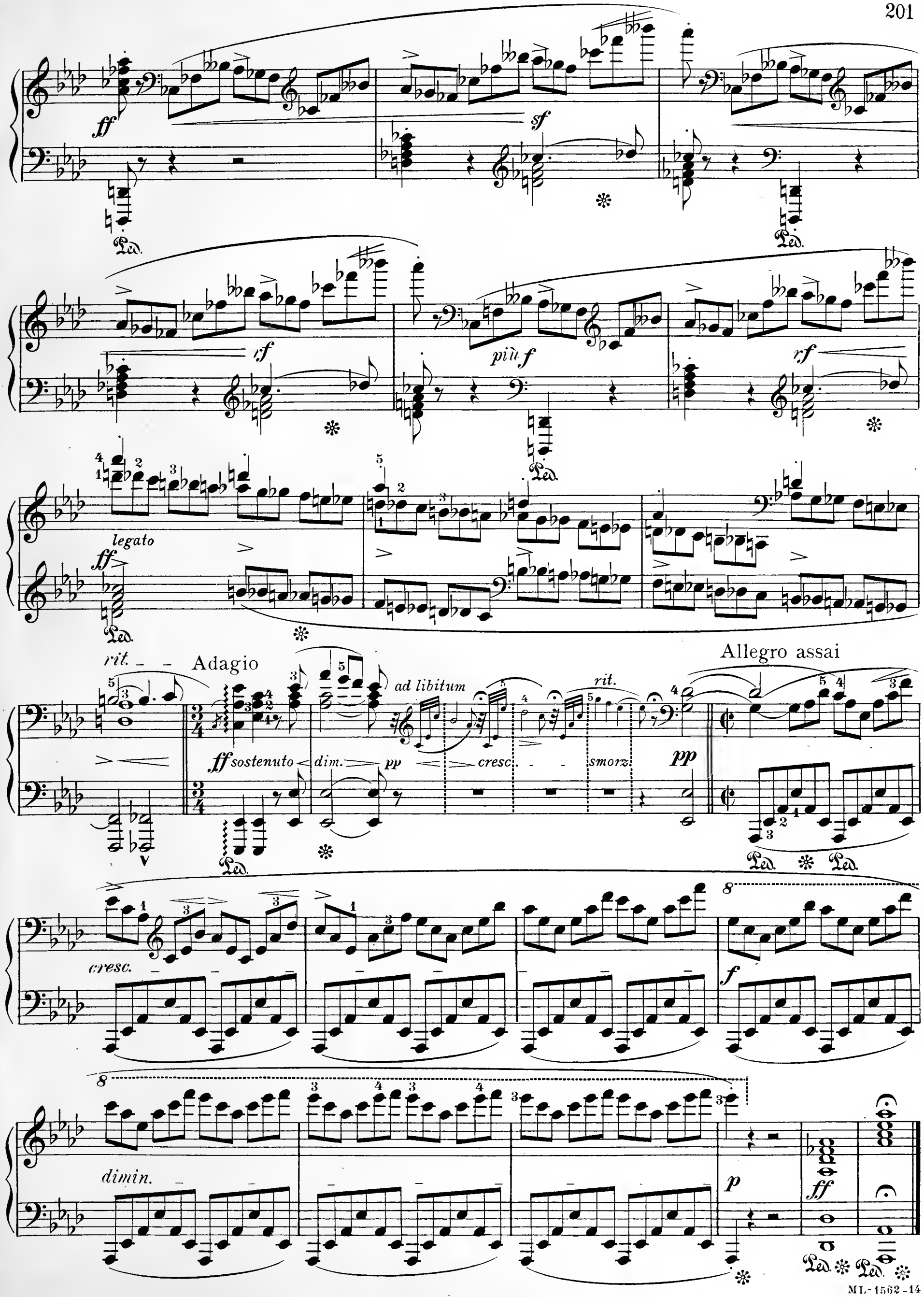
Più mosso

f

sempre f

sempre più

f e più animato


ff
sf
rf
più f
rf
legato
ff
rit.
Adagio
ad libitum
rit.
Allegro assai
ff sostenuto
dim.
pp
cresc.
smorz.
pp
cresc.
f
dimin.
p
ff

3 1197 00405 8357

DATE DUE

FEB 1 1	JUL 1 6 1986		
JUL 1 5 1992			
JUL 0 3	AUG 6 1986		
NOV 1 5 1982	OCT 1 8 1988	APR 6 1988	
	OCT 0 4 1988	APR 0 5 1988	
NOV 8 RECT	DEC 5 1988		
	NOV 2 2	JAN 1 0 1989	
	OCT		
OCT 1 0 1988		FEB 2 2 1989	
SEP 2 4	SEP		
NOV 9 198			1992
	NOV		
APR 0 5 1984	OCT 3 1 198	DEC 1 7 1992	
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	NOV 2 0 1987		

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